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AND YOU ARE...?



Brad "RenderMan" Haines
Computer Security Expert/"Hacker"

What is your job?

I need to learn the tricks of the bad guys to keep the bad guys out. I concentrate on wireless network security.

What piqued your interest?

I've always liked puzzles, been curious, liked taking things apart and putting them back together again. Computer security is always changing, there are always new problems or solutions coming out. The best part, though, is that I get to play the bad guy, to make sure we can create a defense.

What's the difference between what you do and people who do the same thing maliciously?

I need to know the techniques of the attacker. When I get hired by a company I apply those to the networks to find ways inside. Then I create a defense for it. The biggest difference though, is that the security expert has to be right 100% of the time on the networks they maintain, and the attacker needs to be right once. There have been some cases I'm hired for by big companies, and when I get there I just shake my head.

Do you consider yourself a hacker?

Yes I do. Hackers are people that do things in ways the creator of a product didn't think of. We look for different ways to do things. Hackers aren't bad people—bad people are bad people.

JEFFREY GREENIAUS

SEE

Issue # 674 Oct 26 - Nov 1, 2006

#200, 10275 Jasper Avenue
EDMONTON, AB. T5J 1X8
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PUBLICATION MAIL AGREEMENT NO. 4009528
RETURN UNDELIVERABLE CANADIAN
ADDRESSES TO CIRCULATION DEPT
25 CHISHOLM AVE
ST. ALBERT, AB T8N 5A5
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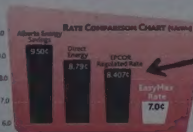
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SATURDAY, OCT 21 GuluWalk 2006 takes place in McIntyre Park (it was also held in 75 other cities). The event is intended to raise awareness of abandoned children in Uganda.

JEFFREY GREENBAUM

WELCOME TO CANADA, SUCKA

FOR ALL ITS MUCH LAUDED UNDEFENDED-NESS, THE Canada-U.S. border sure is taking on a lot of firepower. One month after the U.S. announced its intention to build a "virtual fence" of surveillance towers, cameras, and armed guards between itself and Canada (and Mexico), the Conservative Party is spearheading a plan to arm our own border guards. This year's federal budget slated \$101 million for the program.

Not that it's necessarily a bad idea (though it's not necessarily a great one), but really, not everyone who dons a uniform to go to work needs a gun. And of more concern, the guards' training period will only last three weeks, far less than the training for others who carry firearms for professional reasons.

Border guards aren't police anyway, and call us naive, but it doesn't seem like a bunch of half-trained folks carting around handguns is going to make anyone any safer.

ANOTHER KLEIN GEM

RALPH KLEIN TOLD ALBERTA MUNICIPALITIES LAST WEEK TO hold off on any building until the economy cools down. Makes sense in a way—buy when materials are cheap. But where will Edmonton find the money to build during a recession? If the city is struggling, taxpayers will be even more unwilling to invest in any civic project than they are now. Mayor Stephen Mandel was also right to point out that a rise in municipal taxes, if it happens, is the result of not only the high cost of construction but also the increasing cost of maintaining city staff. Besides, taxes can be an excellent (gasp!) way to control development and steer the economy.

ON THE OTHER HAND

WHAT DO YOU DO WITH A BAD APPLE AMERICAN WHO COMMITS a serious crime on U.S. soil?

Send him to Canada.

Malcolm Watson, 35, once a popular teacher at an all girls private school in New York State, was recently convicted of having sex with one of his 15-year-old students. The judge gave him two options: go to jail for up to a year, or be exiled to Canada for three, assuming we agree to the deal.

Yet somehow Canadian authorities can't decide either way. Apparently, it all depends on whether Watson would have been convicted of the same offence here.

Does that honestly matter? Canada's not a dumping ground for American criminals. That's not a precedent anyone wants to set. But then, it's easier not to clean up your own mess when you can just toss your trash into the neighbour's yard.

PLAYGROUND RULES

AND WE WONDER WHY SO MANY KIDS ARE MONSTROUSLY OVER weight and popping Ritalin. The fact that some Edmonton public schools have banned tag at recess points to a severe case of coddling. We at SEE remember a time when lawn darts where an age-appropriate toy and building tree houses actually involved real nails. Climbing on playground equipment broke bones, and nosebleeds were a regular occurrence. Now the slightest scratch and caregivers howl for bans.

Kids are meant to roughhouse a little, run around the playground, and get dirty. How else are they supposed to burn off energy and interact with other kids?



PATRICK HENAFF - 2006

"HE WAS A PEACEKEEPER. NOW HE'S KILLING OFF TALIBAN."

-The sister of a 22-year-old soldier from Burlington, ON, who's now based in Afghanistan. She asked not to be identified for fear of repercussions for her brother.

Keeping up with the boom

Province's wealth spreading thin

PROSPECTIVE HOME-OWNERS AND companies facing hiring shortages aren't the only ones squeezed by Edmonton's oil rush economy. New city residents and the working poor are suffering the boom's nasty side, and they're unlikely to garner any sympathy from a distracted middle-class.

Marjorie Benz, executive director of Edmonton's Food Bank, shakes her head at the idea of Edmonton as a land of milk and honey. During the city's proclamation of Oct 17 as "Make Poverty History Day," she pointed to the struggles of those left at a disadvantage by the boom.

Low rental vacancy rates can mean an expensive stint in hotels. And a tight housing market means more than just rising rent. High demand means property companies are, in some cases, insisting on three months rent in advance.

In addition, the cost of moving long distances often means people bring very little with them, Benz says. Add to the list such job-related costs as work boots, tools, and other equipment and the "promised land" becomes pretty expensive.

"Before they know it, they don't have any money and it's two weeks before that first check," she says.

That's when they find their way to the food bank. Employed people account for up to 24 per cent of the food bank's clients.

Despite the media's preoccupation with higher wages in the province, Susan Morrissey executive director of the Edmonton Social Planning Council, points to the working poor's disadvantage in a city where costs are steadily rising.

"It's not just the people downtown. It's not just people who don't want to go and get a job," she says.

Alberta has a steadily growing GDP, but Diana Gibson, research director of The Parkland Institute, points out that the average family income isn't growing.

"It's not getting spread across average incomes," she says. "More people are working but incomes have not gone up as much as the cost of living has."

Benz adds that many job openings are in the lower paying retail industry, an assertion backed up by Human Resources Alberta. Accord-

ing to their September statistics, sales and service occupations account for the biggest proportion (about 23 per cent) of positions in Alberta.

And if things get really bad, the province isn't going to be much help, Benz says. Alberta provides one of the lowest welfare payment

istries at The Mustard Seed, points to a drop in advocacy. During the 1990s the middle class, which used to be a powerful voice for the poor, was distracted by struggling health care and education systems that drew attention away from poverty issues. With the economic boom

"Anyone can lose a job, anyone can encounter health problems... anyone can go through a family breakup."

MARJORIE BENZ

rates in Canada. "Given that we are a province of prosperity, that's ironic," she says. Between 1989 and 2005, welfare income for an Alberta single parent decreased almost 15 per cent, according to the National Council of Welfare. A couple with two children received \$19,497 in welfare payments in 2005, compared to the estimated provincial median of \$88,069.

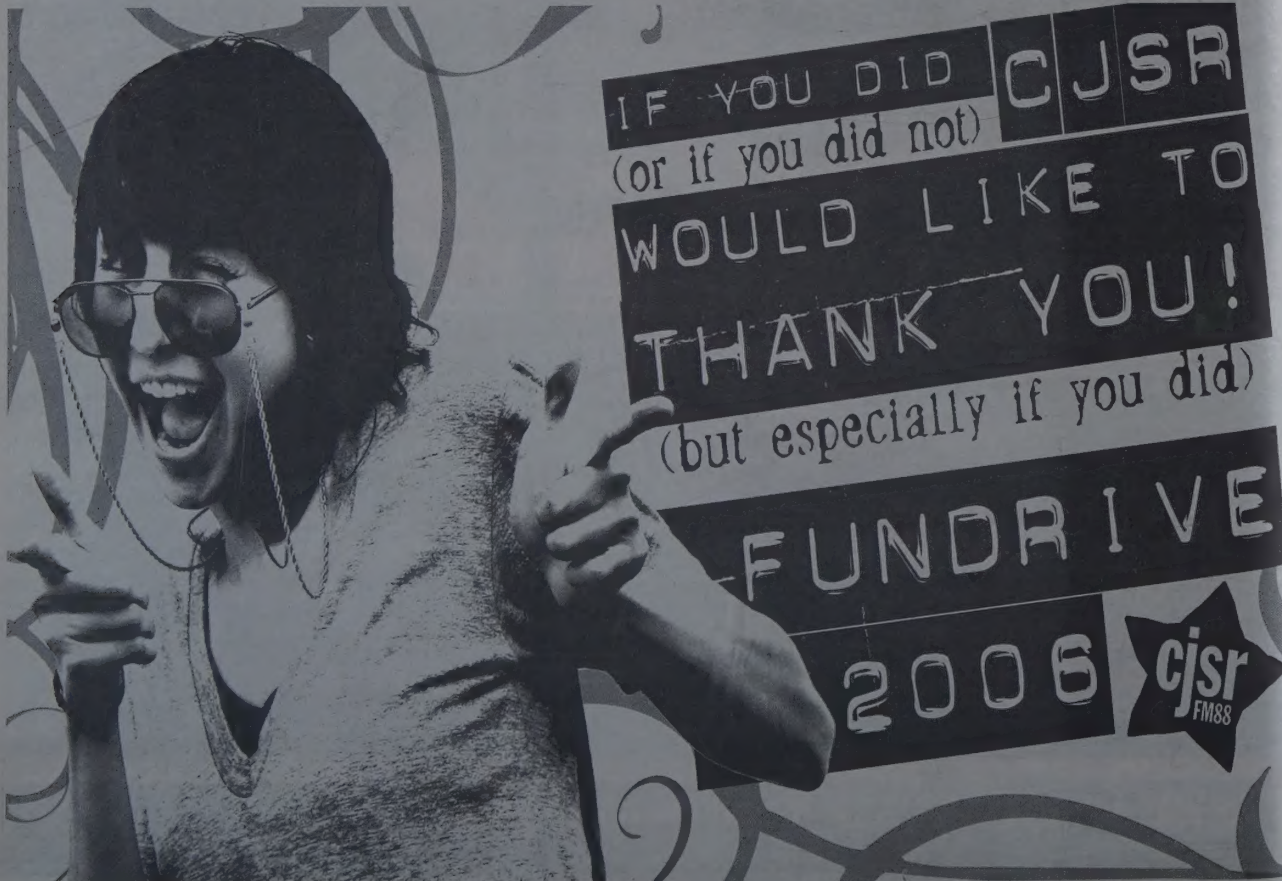
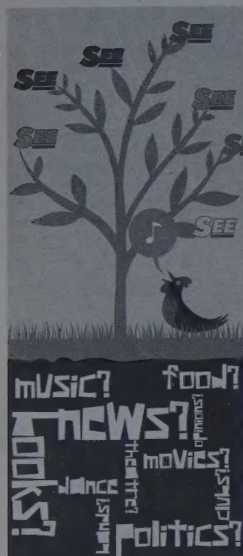
So what happened to the social safety net over the past ten years? Carrissa Halton, director of mun-

causing rising prices, and possibly municipal taxes, that attention isn't likely to be refocused any time soon.

And for those who think they're bust-proof, Benz still hesitates to draw stereotypes about who uses Edmonton's Food Bank.

"Anyone can lose a job, anyone can encounter health problems and can't work. Anyone can go through a family breakup," all of which can lead to a period of poverty.

ANGELA BRUNSCHOT



New model city Edmonton, meet Barcelona... please

BARCELONA—BEING SPEECHLESS IS hardly a commendable quality in a columnist, but I could honestly just write "wow" 800 times and be done with it. So long, robotic Tokyo. I have a new bitch. This history-ravaged city, fought for by so many murderers, has finally found peace. So it's time to sit back and enjoy the fact that it's made, almost entirely, of art. Just fucking art. God.

Outside the best net cafe in the world on Barcelona's main artery, La Rambla, tens of thousands of tourists are walking by, speaking Russian, German, Japanese, and homie. I feel like Malcolm X on his trip to Mecca, where he realized blacks and whites actually got along outside of America. To wit: a grease-faced midget in a gorilla costume is running around scoring the shit out of pretty girls, just to hear the shrill and sexual squeals. That's a new word: like it?

Dozens of street performers are paint-coated metallic, stunning coins out of foreigners as the statues, them, come to animation. But best of

HIDDEN NINJA FISH GRIWKOWSKY

all, there's a woman here who just sits on the Gaudi-designed tiles with two bright-circus-collared cats in her orbit. This is how she makes a living, easy proof that, mom, you could live here and survive. Anyone willing to run a hotel would be. And, long term plan.

Going back to my notes, Joey Burns is up on stage with a bigger grin than I've ever seen on him. This is actually how everyone looks over here. He's surprised and happy to see me, says hello to the girls at Mosais then tears into a brain-branding set with the help of some local singers. Espanol. We're at an old dance hall from the '40s called Apolo, spelled that way, and into Calixto's wicked encore he points back at the drummer, John Convertino. "This is my

surfboard. That's his surfboard. And these are the waves," he smiles, letting out soupy reverberation. Thanks to some beautiful señoritas, I'm stoned for the first time in two weeks, and it's a Crotch—meaning pregnant with speedy tobacco. The light show is magnifico, sent onto a curtain of loose strings, the busy, brassy show the perfect place to slip a secret engagement ring into your girlfriend's pocket to reveal later on the abandoned beach, real waves this time surging forward under Orion. Having asked me long ago, she said yes.

Despite initial protest every time he got his way, Gaudi is everywhere on these sunbaked streets. Broken tiles and smooth shapes are his style, and because of this daring the entire population, the sweetest of them in mullets we'll be wearing soon, has a stunning vernacular of the visual. Compared to it, bad skin London should be buried. Even after losing a bag with \$70 worth of swag, I could only stay mad for a few moments.

My feet are ruins, my eyes and throat all begging me to just stop, just relax.

But I can't because I'm in love and it makes me cry that I have to look at Telus ads and the same Tim Horton's litter that makes Todd Bablak upset. Our city, which I will love forever, needs to find a theme that's actually not shitty and run with it. It's our duty as the living to make it more beautiful, to add to it so that someday down the road people will flock there for reasons other than a mall that looks like it was bought at a garage sale. Over here, thanks to history, people gladly make civic sacrifices to embolden their public spaces further. Ralph bucks, anyone? Though I don't like its gift shop Gehry-of-the-glacier look, I'm glad we're getting a new art gallery. Baby steps.

The road here was long and hard, the Spanish Revolution seeing a 1936 military revolt against a Republican democratic election where both sides turned savage, the "good guys" widely murdering the clergy and trying to tear down the impossibly weird and monumental Sagrada Família while Franco's troops bombed urban civilian populations for the first time, the entire war being a training ground for Hitler and his Italian counterpart. But after the rubble was cleared, they moved on, filled in all the bullet holes and, when Franco finally died 40 years later, made what's honestly the best city I've ever seen. And I've been to San Francisco and Leduc! So my plea is this: scrap any vacation plans you have and come here next trip, trust me. Then come home again and let's get to work.

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DEAD AND DYING ARTFORMS

this week: COMICS

HEY, KIDS! THIS IS A COMIC!!

NOPE, DOESN'T MOVE! THERE'S NO JOYSTICK! YOU HAVE TO READ!

BUT IT'S ENRI... HEY!! WHERE'RE YA GOIN'??

Next week: GLAZES

CLASSIX COMIX

Not a substitute for reading the text or for classroom discussion of the text.

Don Quixote de la Mancha

Unhand that maiden...

¡BONQUE!

Get with the program, dude. Honor is so old-fashioned. It's 1605, not 1550!

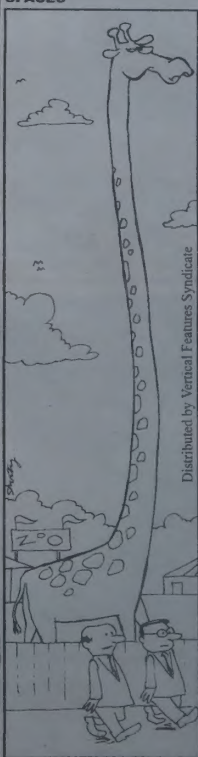
JAMES POULT

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RANT ACID

JUST BUILD IT ALREADY!

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Urban Monstrosity

CLEAR YOUR THROAT

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in print

RE:READING

JAY SMITH

NICE WORK IF YOU CAN GET IT

APPARENTLY, THE WHOLE ILLITERATE DESPOT aesthetic is no longer chic. In fact, we are witnessing the resurgence of veritable *Vladav Havel*-style political leadership. Like, it helps to run a country having read some books about, maybe, history. And politics.

Right off the bat, *Michael Ignatieff's* run for Liberal leadership comes to mind. He's someone who has written numerous books on subjects ranging from the political to the fictional, and seems poised, according to some media, to take over the PM's office. Both interviews with the media and debates with his fellow leadership hopefuls take on the tone of an individual sincerely interested in political conversation instructing school children on how to give up rhetoric stupidity. It's a turn of events that make that segment of Canadian society that also reads books feel a little giddy.

But isn't it more interesting that Syrian president *Bashar al-Assad* has appointed a literary advisor? *Middle East On-Line* reports that 75-year-old writer *Colette Khoury*, whose 1959 novel *Ayyam Maahou* (*The Days With Him*) caused a national scandal (breaking with conservative Syrian social norms, she spoke about love!) will take the post.

The news item failed to elaborate what, exactly, is the role of a presidential literary advisor. We'll keep you updated.

Demonstrating that the affections between literature and politics are, indeed, reciprocated, even the Nobel Prize has been making political statements. This year's Literature prize went to *Orhan Pamuk*, a well-known Turkish novelist whom the Turkish government had recently put to trial for "insulting Turkishness." According to *The Guardian* the charges were based on an interview Pamuk gave to a Swiss newspaper in which he asserted the reality of the Armenian Holocaust. Almost a century after the fact, the Turkish government refuses to permit discussion on the topic. The Nobel endorsement, hopefully, will make Turkey reconsider.

Meanwhile, the French government is passing exactly the opposite legislation: it is

now illegal to deny the Armenian Holocaust. (At the same time, a work of investigative journalism titled *Sexus Politicus* is scaling the bestseller lists in France, proving that the acts of love, at least, have never posed a problem for French society. *Quill and Quire* reports that the premise of the book is that "in France, a successful politician is also a seductive politician.")

AROUND TOWN

CLOSER TO HOME, WE'D LIKE TO congratulate *Christine Wiesenthal* on the Governor General's Award nomination she has received for her *The Half Lives of Pat Lawther*. The biography of British Columbian poet *Pat Lawther* is now out in paperback, so we plebeians can now afford to read this highly lauded work. Plus, since she's a professor in the Department of English and Film Studies at the U of A she just might be your prof this fall.

ORHAN PAMUK



READING ON A JET PLANE

LOOKING FOR SOMETHING TO DO TONIGHT? Head down to the *City Centre Airport* for what might likely be this fall's most bizarre locale for a literary reading. *H. J. Smith* (no relation) will be reading from *Smoke in the Cockpit* at the Edmonton Flying Club, Building 18 on 49 Airport Road. The book tells tales from the flying career of *Don "Smoke" Potry*. The event starts at 7:30 pm; Greenwoods will be there selling copies of the book. In case you forgot yours at home.

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food and drink

Atlas shrugged East Bound all over the place, no direction

EAST BOUND
10177-98 St. ★★☆☆

YOU KNOW, THERE'S SO MUCH ambiguity and subtlety to the changing of the seasons that it's easy for one to fade into the other almost unnoticed at times. Or, conversely, the seasons get switched on and off like someone is turning a tap.

The other day I was having coffee with a buddy and when he noticed a lovely young lady walking by. He turned to me and said, "What do you think she prefers... German or Italian opera?" Bam! Right then and there I knew it was theatre season. No ambiguity about it. Now I'm not one who professes to be an avid theatre patron, but I can delight in the muses as much as the next guy, and what with theatre season upon us and all, I thought maybe we'd try the new restaurant in the Citadel—East Bound—for lunch.

When I first heard the name, I thought it was alluding to going to east New York—or Broadway or

something—which kind of made sense as a theatrical reference. I was totally wrong. The east in question here seems to be the orient, or more specifically Japan, as a good portion of the menu is Japanese. Not to worry though, there's also a good selection of pastas and pizzas and beef dips and steaks and... Hmm... You know what? On further reflection, that is a little worrisome.

I can't for the life of me figure out why restaurants like this feel the need to be all things to all people. Grab a theme, and stick to it already. Their menu is a friggin' train wreck.

A good menu tells a story or conveys a meaning (champagne and chocolate means romance, liver and onions means you have to finish it all or no dessert). I looked at East Bound's menu and thought, "They don't have a friggin' clue." What possible advantage is there to be gained by offering hamburgers, sashimi, Mediterranean pizzas, or steaks on the same menu? And, what on Earth does any of it have to

do with the theatre?

Given their absence of a theme, we decided on one for them, and we all had Japanese dishes (it seemed like they predominantly wanted to be a Japanese place).

For starters, we had some fried chicken gyoza (fried chicken dumplings—\$6) and the ginger calamari described as "tender and crispy fried squid served EB style" (\$7). I didn't really read the fine print to be sure, but I think "EB style" means cold and greasy. The batter on the squid was trying desperately to hold on for dear life, but was fighting a losing battle as it was weighted down with grease. Adding insult to injury, they had left a paper serviette at the bottom of the plate to soak-up the oil, and it had nearly dissolved in the grease so that little bits of greasy paper clung to the squid as well.

My Bento Box #1 (grilled chicken teriyaki and salmon fingers with salad and rice—\$11) also came "EB style." But apart from being cold and greasy, it was ok-ish, I guess. The

chicken was tender, the salad was refreshing, and while the salmon fingers were a little too fishy (as in not very fresh), they were all right.

I asked around the table a bit to see how everyone else's meals were, and they were all similarly non-plussed. Someone remarked that their sushi was no better or worse than the stuff you'd get at Edmonton City Centre Mall, but couldn't speak to how their spicy Italian penne stacked-up.

All in all, I think if you were going out for a night of theatre and a bite to eat, you'd be disappointed with East Bound.

While the food is marginally okay at best, the real disappointment would be in the mood created. The restaurant sits in a nice spot and is well-appointed, but they really crapped the bed on defining an ambience for themselves. Unless you were going to the Mikado (or per-

WOMBING

THE WESTIN HAS A NEW EXECUTIVE CHEF, Michael Brown. His career started 24 years ago after successfully completing an advanced cooking diploma in the UK, and he went on to work internationally for hotel groups Sheraton, Marriott, and "leading hotels of the world" in Germany, Switzerland, Bahrain, and England (four-five star type places). Brown has gained numerous awards, medals, and accolades for his culinary achievements. So this might be a good time to give the Westin a go—and start revisiting the classic role hotels played on the local scene.

Send your foodie tips to food@es.greatwest.ca

haps some theatre of the absurd) East Bound would contribute very little in helping define a theatre experience.

And that's too bad. I think they really missed an opportunity here.

MONTE KRUEGER

RECOMMENDED RECENTLY

DINNER

TASTY TOM'S DINER (5965-82 Ave.) Despite the name, it's not a "turkey-only" restaurant. In fact, there's a fairly eclectic menu offering a wide range of diner favourites at OK prices. Tom's is a good choice for a nice summer Sunday brunch on the back patio, or a laid back burger and beer. ★★☆☆ (May 2006)

FRENCH

LA TABLE DE RENOIR (10046-101A Ave.) I can't think of a better way to spend your lunch hour or a warm summer evening than sitting out on La Table de Renoir's patio enjoying one of their traditionally prepared Provencal classics. A nice touch of cafe culture here in downtown Edmonton never hurt anyone. ★★☆☆ (July 2006)

FUSION

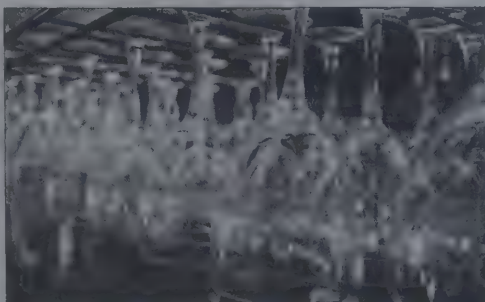
L'AZIA (10200-102 Ave.) Something for everyone hardly begins to describe L'Azia. A great place for group outings or fun evenings for two in warm and inviting surroundings with good food. If you can't find something on their extensive menu to fit your taste and budget, it's your own damn fault. ★★☆☆ (April 2006)

BURGERS

DELUX BURGER BAR (9682-142 St.) In the cool corner wearing the ultra hip decors, the new burger champion of Edmonton—Delux. Without a doubt, this is the place to go if you're looking for some well-prepared familiar food with a touch of style. Don't be afraid to give over to their youthful exuberance and enjoy the fun and inventive menu they've created. ★★☆☆ (June 2006)

ITALIAN

SANTOS PIZZA AND STEAK (10821-95 St.) Excellent place for a lunchtime sandwich in the heart of Edmonton's little Italy. It's not all fancy schmancy and uptight or



JEFFREY GREENMAN

anything, but then again it isn't all fancy schmancy and uptight. They offer good standard Italian fare, prepared well, at reasonable prices. What's not to like? ★★☆☆ (Sept 2006)

CENTRAL AMERICAN

EL RANCHO SPANISH RESTAURANT (11810-87 St.) If you're looking for some quick Mexican-esque take-out food, this prepared from scratch authentic Mexican/Salvadoran restaurant isn't the place for you. Allow yourself some time to sit back and enjoy El Rancho's authentic food at reasonable prices. ★★☆☆ (Mar 2006)

MIDDLE EASTERN

KAMIL'S TURKISH CAFE AND RESTAURANT (12408-118 Ave.) If you're the type that can relax and just go with the flow and not be too off-put by Kamil's location and informal nature, you might have a new favourite little spot for some down-home Turkish food. ★★☆☆ (Aug 2006)

LUNCH

ARBOR RESTAURANT (RUTHERFORD HOUSE, 11153 Sask. Dr., U of A Campus) The perfect place to take your wife's mother's second aunt twice-removed if you need to entertain her for an afternoon and listen to stories about how things used to be back in the day. Try the sandwiches or the afternoon tea. If this is your thing, this is your place. ★★☆☆ (Sept 2006)

CAFÉ

MILL CREEK CAFÉ (9562-82 Ave.) If you're visiting Edmonton and staying downtown, walk south down the stairs at the MacDonald, cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Café for a light bite to eat. That way, you'll experience both the great geography and the small town hospitality we're so proud of. (Oct 2006) ★★☆☆

DELI

COL. MUSTARD'S CANTINE AND CATERING CO. (10802-124 St.) Oh my God! Comely and casual in great surroundings doesn't even begin to describe the feeling you get in Col. Mustard's. It's a little pricey for a sandwich and a bowl of soup, but given their dedication to quality, it's worth the extra cost to ensure superior products. ★★☆☆ (May 2006)

CHINESE

NEW TAN TAN (10133-97 St.) If you're an old dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "rugged" style. But if you're new to this type of service and are looking for a dim sum for dum-dums first time experience, you might want to try someplace a little less... haggard? (Oct 2006) ★★☆☆

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TALES FROM THE CRYPT
The cast of *Unwrap Your Candy*
sticks out on a ransomed in 1915

"That guy who wants an artist banned is acting from his fear. If you're up for fear, you're up for art."

MICHAEL COWIE

FEAR's inception in 2004

"I try to program for different levels of (tolerance). *Get Away* is a really heavy psychological thriller with a terrifying ending. *Unwrap Your Candy* is so funny in parts you're almost peeing your pants—then five minutes later it's got your skin just crawling. *Parlour Stories* is gentle, there's a lot of suspense, but it's more like being in someone's home. People can have very strong reactions to what they see. We keep that in mind.

Knight's sliding scale of fear doesn't hamper creativity though. There is no censorship and no boundaries are imposed on the artists selected to participate. "That's the festival's mandate, to explore, exploit the nature of fear. It's like an artistic interpretation and inquiry into fear. Artists like that because they know they don't have to walk a straight line."

Knight hopes that her festival will develop into a forum for works that are "just that step beyond main stage, traditional theatre. I really love pieces like *Hedwig and the Angry Inch*, or *The Black Rider*. It would be incredible if we could get Mump and Smoot in one year or better yet, find the next Mump and Smoot."

To counterbalance the fear factor, and in the true Edmonton festival spirit, there's also a beer garden and live music every night. That convivial outlet is probably the real reason behind all the masquerading as ghosts and ghouls.

"We still have a child within us," says Knight, "and are compelled to be active and social, considering it's the last time we get together before the great white Canadian winter."

EVA MARIE CLARKE

Rueful ghouls

interFEAR is back, and it's coming for you

INTERFEAR ARTS FESTIVAL

Oct 26-29, TransAlta Arts Bams (10330 84 Ave.). Tickets available at www.bxonthesquare.com or 420-1757

MICHAEL COWIE, THE DIRECTOR OF *Unwrap Your Candy* at this year's interFEAR Arts Festival, is a rueful ghoul. He says the contents of his car have disconcerted more than a few passers-by.

"Someone was a bit freaked out and said, 'You know you have a four-foot coffin sticking out the back of your car!'"

Such is a director's life at Halloween, when the compendium of short plays by Doug Wright (of

Quills fame) includes vignettes with titles like *The Bone Violin*.

Halloween and art in general go hand in hand he avers, since both are about shaking up expectations. "Art challenges us and that's where fear comes from—that guy who wants an artist banned is acting from his fear. If you're up for fear, you're up for art."

The chills are a bit more cerebral than gory in the Wright piece, he adds. "It's *Open Water* rather than *Hostel*. Most of the plays involve children and they prey on middle class fears—fears for the safety of their kids or even fear that their child might be deformed or unusual in

some way they can't handle."

Unwrap Your Candy is an exploration of the middle class home at midnight, and the petty horrors that lurk under the carpet or behind the living room sofa.

The domestic setting is carried over in *Parlour Stories*, collected and related by Leland Stelk as the mysterious revenant Barlow. A fan of speculative horror in the vein of Bradbury or Koontz, he's collected some ghost stories "from the last century."

"The piece hearkens back to that time when people sat around the parlour telling stories, and ghost stories are still a lot of fun." Spooky sto-

ries, he maintains, tap into something primal. "Elements of fear and danger are important to us. You're not really living if there's absolutely no danger."

The love of danger is what prompted festival producer Brenda Knight to conceptualize an event that celebrates the darker side of life.

"You're walking down the sidewalk and hear a leaf rustle behind you, and automatically the hair on the back of your neck stands up." It's obvious the process is a gas for her on one level, but like any impresario, she's stuck with the task of programming and growing audiences which have increased steadily since inter-

It's hard to let go

Playwright lets his little ones *Get Away*

GET AWAY

by Greg MacArthur. Directed by Heather Inglis. Starring Mark Anderako, Tracy Penner, Roy Neilson. Oct 26-29, 8 pm. TransAlta Arts Bams (10330-84 Ave.). Tickets available at www.bxonthesquare.com or 420-1757

GREG MACARTHUR IS A GLOBE TROTTER kind of writer.

His works have been presented across North America and in South Africa, where he was Writer in Residence at Cape Town's The Writer's Network Centre for the Book. Nothing, it would seem, should scare him, but there's just the tiniest frisson of trepidation

surrounding the upcoming production of his psychological thriller *Get Away* at the interFEAR Arts Festival.

"It's the first time I haven't been either directly involved with a production of one of my plays or had some kind of relationship with one of the artists. It's a fascinating experience. Putting *Get Away* out into the public domain like this is like sending your child to school for the first time—existing in the world alone. It's scary but invigorating."

An actor by training, MacArthur has been writing for about 12 years. He co-founded House of Slacks, a collaborative theatre com-

pany, and got bitten by the creative bug. "Writing just took over from acting, it fell away and after five or six years I discovered I was writing full time."

A huge fan of Grimm's fairytales, MacArthur says *Get Away* is a modern retelling of *Hansel and Gretel*.

I'm in love with that tale and its ramifications. I've placed a man in an isolated cabin where he's trying to escape an unnamed plague. He sees two teens in the forest and becomes obsessed with them—their youth, beauty, and vigour. He believes they can save him and uses them as "medicine" to escape the plague. He hopes to protect them as well. What starts out as simple caring relationship turns dangerous.

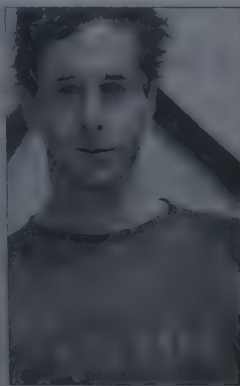
MacArthur acknowledges that events in his personal life germi-

nate ideas for dramatic works, but the process of writing the show is "always a complete mystery. I begin with questions not necessarily finding answers by the time I finish the play."

That murky ambivalence is an essential element in his writing. His scripts are merely text documents, sans stage directions. Right directives, he teases, stifle the director and company. Theatre should be about personal interpretation.

"Many of my recent plays are told through direct address in the first person. It's important for the artist to acknowledge those watching. That exchange is theatre's raison d'être. Music and film push boundaries but theatre is stuck sometimes in a very formal structure. We have to look at possibilities in storytelling."

EVA MARIE CLARKE

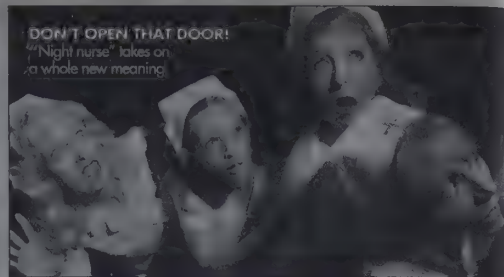


GREG MACARTHUR

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NLT's frightful nights Urban tales brings the scary, again

URBAN TALES 9

By Jocelyn Ahlf, Darrin Hagen, James Hamilton, and Michael Mitchell, Starring Linda Grass, Sue Huff, Cathleen Rootsaert and Annette Christie. Directed by Taylor Chadwick. Oct 27 and 28 at 8 p.m. at the Third Space, (11516-103 St.). Tickets \$18 adults and \$15 students/seniors, available at www.bbox-the-square.ca or 420-1757, or the NLT Box Office, 471-1586

NORTHERN LIGHT THEATRE'S ever-popular *Urban Tales 9* boasts a definite 1950s horror movie vibe, says its director.

Familiar cinematic tropes featured in the annual goose-bump generating, semi-staged theatrical event include the stock dark-and-stormy Halloween night, crazed inmates in an insane asylum, and four distraught night nurses who find themselves trapped in said asylum, fending off ghosts and the inmates during a convenient black-out.

"The decision to set it in an insane asylum has given it a whole different atmosphere," says Taylor Chadwick.

"There's a lot more suspense because all the action is taking place in the same time and place and you have a lot of movie references in the text itself," he says.

Like in previous years, *Urban Tales* is a collective venture wherein four playwrights (Jocelyn Ahlf, Darrin Hagen, James Hamilton and Michael Mitchell) are each given a character to write for, in this case one of the four agitated nurses, on which they

base their horror-oriented writerly efforts.

"I've been watching as many old horror films as I can get my hands on in preparation, like the original *William Castle House on Haunted Hill*, and old *X-Files* episodes," says Chadwick.

"These are the kind of horror works where what you can't see is what scares you, which is ultimately always scarier than what you can see. That's one of the reasons *The Blair Witch Project* was so successful as well."

Given the structural restrictions and space limit built into the format of *Urban Tales*, Chadwick says they have no choice but to build tension and suspense the old fashioned, theatrical ways, using the subtleties of the text as well as sound cues and sound effects, as well as the video effects being created by Ian Jackson.

"We're making it feel very *Vertigo*-ish, the whole idea of being trapped and hunted."

While new to the Edmonton theatre scene, Chadwick is well-aware of the popularity of *Urban Tales* and loves its reality as a theatrical Halloween party.

"Halloween is a great time because you can let yourself go and give yourself a disguise, a second face. It's also a great time to enjoy the cantharis that a good scare brings. Theatre is a natural venue for that."

GILBERT A. BOUCHARD

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No divas allowed

These girls be keepin' it real

3 MO' DIVAS

By Manon J. Caffey. Directed by Manon J. Caffey. Starring Grettha Boston, Yvette Gonzalez-Nacer, Andrea Jones-Sojola, Laurie Lanier, DeVonna Lawrence and Jamet Pittman, until Nov. 12, at the Citadel's MacLab Theatre (9828 101A Ave.), Tue-Sun 8 pm, 2 pm matinees on Sundays and Nov. 11, Tickets \$35 to \$60 available at the Citadel Box Office, 425-1820, or citadeltheatre.com

YVETTE GONZALEZ-NACER AND Andrea Jones-Sojola are not your typical divas. And the Citadel Theatre's 3 *Mo' Divas* is not your typical musical theatre production.

First of all, Gonzalez-Nacer and Jones-Sojola, both classically-trained singers, come across as consummate professionals, easy-going and totally lacking in diva-like attitude in the course of our rambling Sunday afternoon interview. In fact, the duo are not that fond personally of high-maintenance old school diva ways.

"People don't have time or patience for divas anymore," says Jones-Sojola. "Yeah, there's no room in the fast-paced entertainment industry for drama," adds Gonzalez-Nacer.

"If we're divas, it's more along the lines that we talk about in 3 *Mo' Divas*, not about the drama, but the class, sass and style," continues Jones-Sojola.

"I like to remember that diva is also the Latin word for divine," says Gonzalez-Nacer.

Just as these assembled singers aren't what you expect from the diva trope, their diva-rific show is an equally unpretentious, fresh and contemporary spin on the classical recital form.

Created, directed and choreographed by Caffey, the Broadway producer and creator best known to theatre-goers in Edmonton for last year's hit presentation of *Cookin' at the Cookery*, a tour-de-force musical theatre-cum-nightclub-concert exploration of the life of blues icon Alberta Hunter, 3 *Mo' Divas* follows

in the footsteps of his earlier hit 3 *Mo' Tenors*.

Inspired by the global success of The Three Tenors' concerts (collaborative, genre-busting concerts given by three of the world's most famous operatic tenors; Plácido Domingo, José Carreras and Luciano Pavarotti), Caffey decided to design a multi-singer musical revue show that would highlight a new generation of tenors and divas.

The *Tenors* show has been happily touring since its New York City debut in 2000, with this new female incarnation having already played in three cities (San Diego, Washington, D.C. and Buffalo) before Edmonton.

The Caffey shows are not designed for music snobs or purists.

you are seeing two shows because we have different solo numbers and have a totally different take on how we perform the songs. It also means that you have three more people you can learn from and the luxury of seeing how somebody else performs the same material on stage," says Gonzalez-Nacer.

"We need to find out who we are in the context of this show, what we are best at and how it can grow," says Jones-Sojola. "This music needs to be honoured but not imitated."

Even the opera numbers, songs seen by many modern listeners as being bloodless and formally stiff, have a deep emotional and cultural core that needs to be properly plumbd.

"I recently spent time in Italy per-

"I didn't realize the full subtext and emotion embodied in the Italian... in Italy, opera is seen as a bloodsport."

AMOREA JONES-SOJOLA

Instead they attract an audience as wide and as populist as the musical repertoire performed. The hallmark of the *Mo' Tenors/Divas* franchise is sheer virtuosity and musical range.

The singers in this particular touring Caffey production (Gonzalez-Nacer and Jones-Sojola) are joined in Edmonton by Laurie Lanier, DeVonna Lawrence, Jamet Pittman and Grettha Boston. Together they take on the remarkable task of animating eight diverse musical styles, covering 400 years of music spanning opera, Broadway, jazz, blues, soul, new school, spirituals and gospel.

The wildly disparate demands made on the singers explains the two casts. You couldn't expect them to sing more than four shows a week.

"Having two casts means that

forming in Mozart's *Don Giovanni*, working for the very first time on an Italian language opera with an Italian director, which was a real eye-opener," says Jones-Sojola. "I didn't realize the full subtext and emotion embodied in the Italian idioms in the opera. It has real bite and in Italy, opera is seen as a bloodsport."

As part of this re-engagement with the emotional realities of these musical forms, both singers want to encourage Edmonton audiences to stand up and participate in their full-throttle show.

"We want you to stand up and clap or just say amen if you are moved," says Gonzalez-Nacer, further giving the lie to any dive-like pretensions. "If you want to and you know the words, you can totally sing along."

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Don Giovanni
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on stage

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Ronnie Burkett brings life to the lifeless

10 DAYS ON EARTH

By Ronnie Burkett, Starring Ronnie Burkett, Until Nov 26, Roxy Theatre (10708-124 St.), Tue-Sat 8 pm, matinee Sun 2 pm, Tickets \$28-\$30, \$23-\$24 for students/seniors, available at www.tixonthesquare.com or 420-1757, or The Roxy box office at 453-2440.

ONLY RONNIE BURKETT COULD MAKE a duckling's droopy tutu compelling, or make an audience's heart soar with the transformation of a homing pigeon into a hot air balloon. Rats, dogs, rabbits and birds provide a childlike counterpoint to the main story in his latest theatrical outing, *10 Days on Earth*.

The tale of Darryl, a mentally challenged man who goes about his life without realizing his mother has died, assays the very core of those ineffable yearnings that animate us. The desire for love, companionship, acceptance and a place to call home all echo gently but profoundly in this tale.

The storytelling here is simple (in the best sense of the word), taking compelling sidesteps into the characters' pasts. There are many strands at play in *10 Days on Earth*, but they weave together a narrative tapestry of offbeat wit and visual charm. Burkett has the uncanny ability to mingle humour and pathos in a manner that is more eloquent than the longest dramatic monologue. Of course he's helped by a haunting score by Cathy Nosaty, a song by John Alcorn that acts as a spiritual leitmotif of sorts, and set and light-

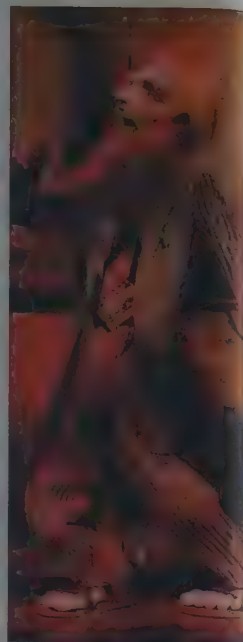
ing design are sublime.

It's remarkably easy to forget the cast is made of wood and wire, and that the voices all emanate from Burkett himself. Unlike in previous works *Providence* and *Happy*, he isn't actually onstage with his cast; this time he's in shadow above the beautiful set, nimble hands flashing as he manipulates the strings. Because Burkett's technique is superb, it's completely unnoticeable—at times it seems he's transmitted his own life force into the marionettes. They breathe, laugh, weep, sing—and die.

Take the opening of the production—a ghostly woman in a nightgown descends the stairs in an old house. As she pauses, we see flashes of her as a young woman planning to go to Europe, fighting to keep her illegitimate baby, dressed up for a night on the town. It's eerie and beautiful.

Darryl too, is a gorgeous creation, childlike with an open smile and trusting acceptance of everyone around him. Some of the most humanistic moments come through his interactions with Lloyd, a homeless man who thinks he's God. Perhaps he is, perhaps he isn't, but Darryl still shares his lunch with him.

Darryl's life is simple, days at his shoeshine stand, meeting his girl Patsy at the bus stop, and always thinking about his favourite book, a tale about a cranberry coated terrier called Honeydog and a duckling called Little Burp. The two traverse a verdant landscape in search of a



home with a tree for Honeydog to nap under and a pond for Little Burp. Within their tale lie the seeds of Darryl's probable happy outcome and also a foretaste of heaven. As both tales reach their conclusion in a shower of sparkling light, there is magic afoot in the Roxy.

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RACK OF PATCHOULI

FOR YEARS WE'VE SWOONED OVER Susanna Patchouli's svelte splendour—the mini-minis, the striped stockings and boots, the stark sartorial style of a turtle-neck and diamonds. To commemorate the commencement of the eighth season of her talk show *Oh Susanna*, the luscious Latina has added a couple of new assets to her ensemble. In a word, "Boocobs", she intones, the throaty voice taking on a rather sepulchral sensuousness. "I am also celebrating that silicon implants are once more legal in Canada!" Admittedly the new litter of sweater kittens

comes thanks to her dear friend Mark Meer and an undisclosed amount of money spent in Atlanta, Georgia, Ah, the two tiered health system.

Most importantly, Susanna is a twitter about the new season. *Oh Susanna* gets underway at the Varscona Theatre with the traditional Halloween themed special. Susanna admits to a certain affinity for the season of chills. "You know, many have told me that there is a creepiness to my beauty. I don't know what they're talking about, but Halloween and I go hand in hand." She and co-host Eros, God of Love, (fresh in from Olympus) will don their darkest apparel.

This year, the audience is expected to participate by dressing up as well.

Chanteur Robert Ghoul-eh, fondly remembered for his rendition of "The Lady is a Vamp" at last year's soiree, is expected to swoop in, and the fabulous Compagnia del Mambo are cooking up an opening number. The Divas will sing and plug their appearance at the interFEAR Festival and, Blizzard the Wizard will enthrall with his Black Arts. As always, says Susanna, there will be "Boozel".

Two bona fide stars are guaranteed to appear this Saturday as well. "I am so excited. Paul Meunier from CityTV and the lovely Ronnie Burkett have agreed to come" she gushes. They will be subjected to the rigours of "The Game! The Game!", possibly providing some memorably loony moments along the way. "Ronnie is of course in town with a new show, and Eros and I hosted Breakfast Television for Friday the 13th a few weeks ago. We were in Paul's house, now he can come to ours!"

After eight years jettisoning to our humble burg, one would expect the globetrotting glamour gal to yearn for warmer and wilder pastures. Not so. "Every day finds a new delight. I am always discovering new nooks and crannies tucked away in parts of Edmonton. I never, ever get bored doing this show."

CURTAIN RAISER

EVA MARIE CLARKE

Oh Susanna gets underway at 11:00 with tickets going on sale at the Varscona Box Office at 10:30.

NEXTSTEPS: NEXT

AS WE CELEBRATE THE SEASON OF THE undead, Nextfest is searching for lively, new theatre artists. All and sundry are invited to send in their submissions for Nextfest 2007. The festival runs June 7-17 at the Roxy Theatre.

If you are under 30, have made a personal commitment to a career in the arts and are not yet recognized with professional associations (i.e. Equity) and are in need of professional development and exposure, then you can apply.

Playwrights are asked to send in scripts of any level of development. The rest of you, designers, directors, actors, stage managers and dramaturges, can send in submissions that address your professional goals. You can be attached to a specific project or can just apply to participate. Festival Director Steve Pirat says that "Resumes, rants, and manifestos are welcome."

To find out more, you can contact Steve Pirat at nextfest@theatre-network.ca or call him at 453-2440. He can also address questions about the non-theatre portions of the festival like dance, music, visual arts, and other types of performance. Send your submissions to Nextfest, c/o Theatre Network, 10708-124 St., Edmonton, AB, T5M 0H1.

That's all the gossip and slander for now. Send the news to clarke@see.greatwest.ca

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venues.ca, \$19

ORIGINALITY IS A VIRTUE THAT cannot be learned, but is inherently shaped through circumstances and personal evolution.

Kid Koala (born Eric San) is a pure anomaly—a Montreal-transplanted Vancouverite that plays his turntables like instruments (placing the needle on a single long note at different pitches to simulate playing) and finds joy in altering the paradigm of hip-hop music through a focus on creative structure and good old-fashioned fun.

BETWEEN THE LINES

"The way I see it is: between any two records, there's another two records," says the good-natured San. "You have to make sure of the lineage. I feel like there's three degrees of separation between all kinds of music."

As we chat, a theory I present San is that I feel as if the blues is responsible for all modern genres of music, and that everything made today is derivative of the principles and character of the blues. By virtue of his sample choices and the spirit in which his music is made, I ask him if he feels like he was making "the new blues from the old blues."

"The thing with the blues is that it's older than all of us. Now there's

a new process of doing the same thing. I'm not here to reinvent anything. I'm just trying to find a way to express [the blues] through my craft. I agree with you, my entry point was hip-hop. It was like, 'Where are they drawing their inspiration from?' Jazz—which led me to blues."

From listening to any of his records, people can tell Kid Koala is a born storyteller. From his groundbreaking 2003 record *Some Of My Best Friends Are DJs* to the clever graphic novel *Nufonia Must Fall*, it's obvious that pushing the boundaries of the turntablist genre is secondary only to being a traditional Aesop figure.

SCRATCHING THE SURFACE

"Trying to find a way to tell your story, the Holy Grail in scratching is

"Scratching is the most indirect way of getting your message across. Like building a five-story building out of Lego."

ERIC SAN, AKA KID KOALA

trying to find things that describe your surroundings. Often, there are records that have nothing to do with the topic, but sometimes it'll be right on. [With records] you have to piece it out of words in other people's sentences, which is an odd collage way of conversing with your audience. If rap is the most direct way of doing it, then scratching is the most indirect way of getting your message across." He laughs. "It's like building a five-story building out of Lego."

Within his body of work is a list of

KID KOALA
Your Mom's Favorite DJ
(Ninja Tune)

TAKING ON THE APPEARANCE OF A traditional mixtape (with only two tracks, listed as left and right sides), Kid Koala's *Your Mom's Favorite DJ* ideally wants to take on the appearance of a gift from a good friend. This record spins and cuts its bag of tricks in a way that's made not just to impress and amuse, but also to take you on an adventure.

Over the span of this 33:30 (record joke alert!) tape, you'll be treated to lovely piano runs stamped on with radar noise and varied drum breaks, chopped and juggled Grenlinx samples turned into saloon blues, and aggressive, chugging road warrior guitar rock. And you'll never question the lack of control you have as, based on the con-

high profile, intensely creative underground opuses (Deltron 3030, Lovage, Gorillaz), but he plans to continue this trend by returning to the Deltron franchise.

"The turntables are already done. The beats have been done for eight months. Del's just finishing up the rhymes. Hopefully, it'll be out next year."

The forward-thinking are taken by their desire for advancement and yes, this is also something that can't be learned.

"[Turntablism] has to keep maturing. It's got zits and big feet, you know?" San laughs. "Like when skateboarding was blowing up and then it stopped—the people who kept doing it are at the level of art, while before it was just tricks. I'm very optimistic about the future."

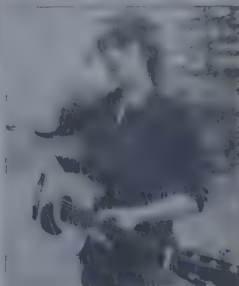
ROLLIE PEMBERTON



ceptual nature of his mixtape format, the creative mixing techniques, and forward-thinking compositions always have you gripped. Great in the background on headphones, and during long drives, but not for people who don't have attention spans (irony strikes!). Yet another fun record from Montreal's "roi des disques."

HOT TICKETS

MISCELLANEOUS SHOWS



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■ Sat, Oct. 28, Stanley Milner Library
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If you're a hip kid, this where you'll be. Yeah, I'm talking to you. Get a little extra Woolly on p. 21.

DUAL CD RELEASE

■ Sat, Oct. 28, Velvet Underground
(10030-102 St.), 8 pm
Space out, rock out, mellow out. Edmonton's own serve delight with a twist. Makes you wish the Velvet had bean bag chairs and lava lamps. Seriously.



MISCELLANEOUS CD RELEASE

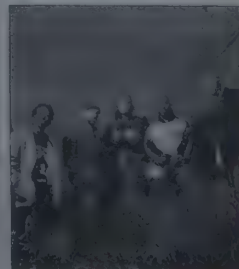
■ Sat, Oct. 28, Yardbird Suite
(11 Tammy Banks Way), 9 pm
Uh-oh. Someone opened up a can of jazz...

THE NETWORK

■ Sat, Oct. 28, Sidetrack Café
(10238-104 St.), 9 pm
Would rather celebrate Halloween "big band soul" style? This is where you need to be. Freaky wings, shiny shoes, and disco boogie required.

ISLANDS

■ Tue, Oct. 31, Starlite Room
(10030-102 St.), 8 pm
Warning: this is not a Unicorns show. But it's Halloween, so maybe everyone going should dress up like one, just for the hell of it. Set sail on p. 19.



JURASSIC 5

■ Thu, Nov. 2, Edmonton Events Centre
(WEM), 7 pm
Yessssss. The Five is in the house!

Sloan ain't needin' loans

Halifax pop quartet not sagging under moneymaking radar



BY JUAN

W/ The Yoko Casinos, Sat, Oct 28, Dinwoodie Lounge (U of A), 8 pm, Info: www.sloanvenues.ca, \$17.50

IF SLOAN WERE A GROUNDHOG, THEN guitarist Jay Ferguson would find it appropriate to say that the band has never once seen its shadow.

Despite being catapulted into the music industry unbeknownst, dealing with a record label, Geffen, that didn't care about promoting their album, and coping with high tensions and a brief break-up, Ferguson believes that the Halifax-based quartet has led a sunny musical reign the past 15 years.

Today, the optimistic Ferguson only acknowledges Sloan's successes. The group has worked hard to even out their rollercoaster history, ultimately erecting themselves as half-underground, half-mainstream pop-rock extraordinaires that are finally being paid their dues.

"We've had enough success that we could turn [music] into a career," Ferguson explains. "It's hard to keep it going unless you're making money, to be frank. There are a lot of bands that have to break up after a while; you can't do it forever if there's no money. People have families and stuff like that, and I'm really fortunate that we've been able to do what we want, make the records that we want and turn it into a modest career. If you're your own boss at the end of the day, you're pretty fortunate."

Families and time-consuming careers can be tough, but from Ferguson's perspective, Sloan's members are lucky enough to have a job that can be customized to their lives. Both Andrew Scott (drummer) and Patrick Pentland (bass) have wives and children, and because the group functions on democratic processes (they all sing and write, and the money is always split four ways) the band has been able to hold together over the years.

The amount of effort each member contributes to the band in terms of maintaining equality is definitely a sign of Sloan's maturity. However, even though they're all now in their 30s, they don't feel disconnected from today's music scene.

"We do, at times, for sure, when we see younger bands coming up

who're doing really well," Ferguson says. "But it's nice to know that there's a generation of bands that appreciate our band, or are fans of our band, or that were perhaps influenced by us while they growing up. I feel like we've passed something on a little bit, so it makes me feel a little bit more in touch today."

Money and success might seem like the only things on Ferguson's mind, but that's hardly true. Sloan just released their latest album, *Never Hear The End Of It*, a 30-song opus that exhibits the breadth of styles that exists within the band and the dreams they still aspire to conquer.

"We could've made an awesome 12-song record, but to me, I think we made a really awesome 30-song record," Ferguson says. "We haven't put a new album out in three years, and everyone in the band writes, so we had a lot of songs. We've always fantasized about the idea of making out a double album, like a white album kind of record."

"I'd be happy to play until I drop."

JAY FERGUSON

"It was just the time to do it," Ferguson continues. "We wanted to make—I don't want to say a statement or anything like that—but I like long, weird albums, and right now was the time to make it."

Although *Never Hear The End Of It* exhibits Sloan's attitude towards living in the moment with its retro spunk and laid-back opulence, that doesn't mean that successive records won't embody the same spirit. It's pretty clear that Ferguson and his band mates are confident in themselves, and if Sloan has any say in the matter, winter-like slumps will never be a problem.

"I'd be happy to play until I drop," Ferguson says. "It's a great lifestyle, and it's a great opportunity to make a living. I can't think of anything else I'm interested in that I'd rather do. But to me, making records and playing shows is addictive, and to have that taken away would be a bit of a shock. I'd be happy to keep going as long as I can."

AMANDA ASH

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THE WORLD'S BEST MUSIC STORES

Islands songs

Odd-pop paradise for ex-Unicorns frontman and pals

ISLANDS

W/ Subtitle, The Bernard Lakes, Tue. Oct. 31, Starlite Room (10030-102 St.), 7 pm, Info: 428-7827 or www.starliteroom.ca, \$15

SOMEWHERE IN NEW JERSEY, MOST OF Islands, the sprawling gang that conjures Nick Diamonds' latest musical notions into existence, are playing football in a mall parking lot.

Perhaps it's a bizarre choice of locale and pastime for Diamonds (one third of the defunct, infamous, and revered Unicorns), and his crew of indie music types largely plucked from Montreal's scene, but as Alex Chow (violin/keys/winds) cheerfully notes, "We're all alive. We just started our American leg of the tour three days ago in Boston and we're getting full crowds for each show, and getting better as a group. We're more like a musical entity now, instead of six or seven people playing their instruments together."

Excellent news. Islands' debut this past spring, *Return to the Sea*, was ravenously circled by hipster music types doing their best culture impressions (should Jeff Mangum ever reappear, the same folk would be more analogous to harpies swirling around Odysseus).

Diamonds and fellow ex-mythical creature l'aime Tambeur surfaced after the demise of their beloved band with this skittering, playful album boasting guest appearances from members of The Arcade Fire and Snailhouse, as well as the perpetually thrilling Jim Guthrie. Islands seemed to be a bit of a "revolving door" project: Tambeur left last year, Guthrie is working on some other stuff, and other members from the first big tour aren't on this one.



"We're six members now—a sextet," Chow adds. "In the beginning, l'aime and Nick were just trying to recruit the best players to sound most like the album live. They wanted to represent the songs on the album, which has all kinds of instruments. The album songs are pretty much structured the same way live, with not too much embellishment from us, but with the new songs, we get to create our own parts—more like a band. Nick is a very fair person. He wants people to have their ideas in Islands songs. Nick writes the words and there's an 'Islands arrangement' kind of deal. That's how it is now."

The new material likely has the same ebullient freestyle wordplay that is on display in much of *Return to the Sea*, along with Diamonds' inverted odd-pop sensibility. (Let's call it "opo," shall we? Ok, perhaps not. Be that way.) More polished and less ghetto than Unicorns' fare, Islands is also grander and more assured.

Yet Chow notes that Diamonds is

still pestered by unruly fans shouting out Unicorns requests mid-set. That's got to fall somewhere on the spectrum between "daunting" and "irritating."

"Well, Unicorns is why they know us," Chow says, diplomatically. "I still think people don't know Islands well as 'Islands.' We don't expect anything, really. We're a serious band, creating music that's meant as seriously as any other band—not the Unicorns' heavy fun. I'm not saying we're not fun, but it's a serious kind of feel."

That sense of mission may be partly down to their schedule: after seducing crowds across the U.S. and Canada for the next several weeks (and sharpening up their new tunes), Islands are headed straight into to studio to record their follow-up.

"Nick wants this album to sound more 'live,'" Chow states. "We already have the songs created. The idea is to get the album out sooner rather than later."

MARY CHRISTA O'KEEFE

Symphonic tales

John Estacio makes *Twins and the Monster* sing

ESO SYMPHONY FOR KIDS: THE TWINS AND THE MONSTER

Sat. Oct. 28, Winspear Centre (4 St. Winston Churchill Square), 2 pm, Info: 428-1414 or www.winspearcentre.com, \$15 - \$29 (regular), \$10 - \$17 (children)

"I LOVE DRAMA, I LOVE READING stories, I love telling stories," enthusiastically exclaims John Estacio—and anyone knowing of Estacio's work (be it *Such Sweet Sorrow* or his opera *Filumena*) will know that he loves composing music from stories as well.

Derived from an African folk tale by Edmonton writer Tololwa Mollel, *The Twins and the Monster* tells the exploits of two kids rescuing their village by outsmarting a monster and bringing peace to their home. Written for the ESO for a millennium arts project and debuted in 2001, the work saw Estacio collaborating with Mollel by providing music for his story.

"We broke the piece down into acts—to try to map out the music for the characters before I started the piece," explains Estacio. "I tried to best capture the essence of the characters and how they flowed with the music."

Receiving critical praise from the outset, the piece has been performed all over Canada and has found its way into American symphonic sea-

sons as well, before reaching the ears of ESO conductor William Eddins.

"He'd seen the performance in Ottawa and wanted the ESO to perform it again," says Estacio.

Estacio's music is contemporary, but not spiky and inaccessible, and compared to many composers of his generation, he's been very successful at getting his works heard in a climate that finds new material fighting against hundreds of years of masterworks, as symphonies try to attract the largest crowds.

"It's a fine line that one walks when it comes to programming. You have to develop a sense of trust with the community but, at some point, one has to think. This is strong; here's why we should champion it and follow it along."

Strength for any budding composer is paramount as well.

"If you don't commit to it entirely, nothing will happen," Estacio says bluntly. "You have to be your own best promoter. Once you develop a name and reputation, performances lead to more performances. I've been very lucky with the support that I've received."

Although born and raised in Newmarket, Ontario, Estacio has found a home for himself and his work in Alberta.

From 1992 to 1999 he was the composer-in-residence for the



Edmonton Symphony Orchestra, while in residence with the Calgary Symphony Orchestra from 2000 to 2003. While other musicians feel a move to more cosmopolitan climes can build a reputation, Estacio argues that E-town's as good as anywhere else.

"I think it's a strong, self-sufficient city in terms of the arts. I enjoy living here and I did in Calgary as well. Once you've created an awareness for yourself as a composer, all you need is access to ensembles that stimulate you as an artist, a piano, a pencil, and some paper."

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music

Who's your daddy?

Former Deadly Snakes frontman sheds old skin, bares all

ANDRÉ ETHIER

Opening for The Sadies with Greg Keelor, Sat. Oct. 28, Power Plant (U of A), 8 pm, Info: 492-3101 or www.su-venues.ca, \$19

FOR 10 YEARS, TORONTO'S DEADLY Snakes were Canada's answer to the Detroit garage scene (and their label, In The Red, was based out of the Motor City), and they were rambunctious, gritty, party-driven noise-makers.

With four albums under their belt and their latest, 2005's *Porcella*, being a wildly acclaimed stunning tour-de-force, it seemed like the Snakes had finally hit their stride, finding Canadian distribution on Paper Bag Records and garnering a nomination for 2006's Polaris Music Prize.

But the band was destined to leave on a high note rather than slobber and fade away and, earlier this year, the Snakes bid their fans adieu and called it quits.

For frontman/vocalist André Ethier, it was a rebirth of sorts. The accomplished artist (he's also a full-time painter), was to go back to his roots and record his second solo album, *Secondathallam*, where he reveals in a kind of soft-spoken, dirty crooner swagger full of sleazy horns, gentle acoustic guitar, and sexy pianos firmly planted in the '60s ("You're my honey bee/Let's fall in love/You're my candy store/And I've got candy on my mind" from "Honey Bee").

Currently on a solo tour supporting Greg Keelor and the Sadies, Ethier found time between hotel room and venue to reveal himself to SEE—with the same kind of confessional attitude making his record a charm.

The band seemed to be doing so well, what happened? Well, we broke up because we were finished. I mean—we were done with the band. I don't really know how to explain it much better than that, other than we'd been a band for 10 years, we started when we were 18 and 19 years old—Andrew the drummer was, I think, only 16. It was just time to move on.

All the relationships we had within the band were sorta developed when we were young and we still treated each other that way—like kids. We'd kind of outgrown the roles that we had created for ourselves somehow, and those friendships were starting to stagnate because of the band, perhaps. We were happy with the last record we made and ending it there.

Considering there are certain stylistic (and vocal) similarities with the Deadly Snakes' work, what approach did you take in making *Secondathallam*?

It was much more of a personal record, I suppose. (Pauses and hesitates.) With the Snakes we would be writing almost for the personality of the band. The band itself was its own identity and we would write from that—and all of us wrote. It's not that conscious, but I've definitely not tried to reproduce the personality of the Snakes when I'm playing solo.

I got married two years ago, around the same time that I was writing this record and, maybe in a more general sense, it was just about relationships and marriage and fair-



STOOGEE CROON

André Ethier's got candy on his mind

ly complicated emotions—you know, it can be really literally happy in very simple lyrics to reflect just how complicated happiness can be sometimes—there are also times when it can be sad or you can feel very possessive. So there are strange possessive songs, and there are also ones that just deal with kinda humorous, uncomfortable feelings in love.

Which comes across on a song like "Now I Wanna Be Your Dad," in obvious reference to the Stooges' "Now I Wanna Be Your Dog"? In a sense, it was a joke on how "unpunk" the entire record was. And also, it's just like a really disturbing emotion—of marriage sort-of replacing an important figure in someone else's life. I don't know. It's fucking complicated, and ugly, and kind of bizarre—and I felt uncomfortable with the song, actually. I'd been making fun of myself with some musician friends in Toronto, because I was referring to the style of music that I was playing as almost "dad rock," and I'd promised them that I would name the next record "Now I Wanna Be Your Dad." But I couldn't bring myself to do that, so I wrote the song instead.

"Dad rock?" The record, in a sense, is somewhat conceptual. I decided as I was writing the songs for the record that I would make a relationship-confessional style record, almost a genre record. But only loosely—I just kept that as a frame of mind when writing the record.

There are all these great records that I was kinda using as touchstones: (Bob Dylan's) *Blood On the Tracks*, Joni Mitchell's *Blue*, Fleetwood Mac—you know, relationship records... (Laughs.)

I mean, I love them, but they're really bizarre records. The confessional is a bizarre state of mind for a songwriter to be in. It's so conflicted

because these people write these records that are confessional, and then they resent people's interest in their lives. It's just a really contradictory and, to me, interesting genre of music. So I was sorta playing with that—and I don't think I'll do it again. (Bursts out laughing.)

How difficult is it to be touring solo? There's nothing difficult about it right now, actually. I choose when I want to record—and I've already started recording again for another record. I just pick musicians and ask them to come play and teach them songs. I don't have to do anything by committee anymore. I can choose when I want to tour, and whether or not the tour looks good.

Now that I am married, my autonomy is really important to me—to be in control of when I do things and not being at the mercy of the whims of other members of a band—which sounds kinda harsh, but in reality I need to be able to be home when I want to be home and when it's important to be home.

How do you feel about being on a bus full of guys, as opposed to being at home with your loved one?

(Chuckles.) I prefer being at home with my loved one but this is a pretty nice way of touring. These guys are really awesome guys and, also, almost magically talented musicians and songwriters, so I feel like I can learn a lot.

Do you get along with the more countrified types? Sure. Yeah. At this point in my life, anyway. (Laughs.) Actually, the country guys are even wilder than the rock 'n' roll guys. Oh, yeah. They know how to tour, that's for sure. But they know how to get back to the bus at the right time.

I won't go any further...
FRANÇOIS MARCHAND

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Strange brew

Garage punk stalwarts take another shot

THE BREWALS

W/ Black Lips, Subatomic, Fr. Oct. 27, 9 pm, \$13; W/ Sudden Infant Death Syndrome, Michael Rault & the Mixed Signals, The Get Down, Sun, Oct. 29, 6 pm, \$10. ALL AGES: New City (10081 Jasper Ave.) Info: 429-2582 or www.newcitycompound.com

"WE'LL BE KIND OF SHITTY," DEADPANS Jeff Papineau, sitting in his office at the University of Alberta's Rutherford Library. "We're remembered in a really fond manner that I think is a little undeserving. People don't really remember the equipment failure, the violence, and the bad tuning."

From 1996-2001, the Brewtals treated the city to "a consistent trail of broken toilets and insurance fraud" as Edmonton's premier garage group. Five years later and on the verge of fatherhood, Papineau decided to reform the band for one last blast of sonic steam.

"We started the Brewtals out of sheer spite for all the people we thought were flakes. At the time, the scene was very much dominated by the emergence of grunge and college rock—indie rock musicians who we thought took themselves too seriously. What we

wanted was crazy, shitty, reckless abandon," grins Papineau from behind thick-rimmed glasses. "We would go down to Bellingham and see the Makers play, and before they even hit the stage, people would be tearing the place apart! Intensity and immediacy, that's what garage music offers people."

Starting a band also gave Papineau (AKA Bobby Brewtals) and his bandmates, (Betsy, Buster, and Buzzy Brewtals) a chance to break bread with other like-minded groups like the Bomboras, the Von Zippers, Huevos Rancheros, and a particularly memorable show with Southern Culture on the Skids where the crowd had the pleasure of witnessing Buzzy being rubbed with fried chicken and wrestling another shirtless grown man on stage.

"There was just this omnipresent level of chaos that seemed to follow us around. Once we were playing on A-Channel, it was supposed to be this slumber party thing. I bought three sets of regular pyjamas, and then this stinky nightgown, and in the end, it was decided that Ted [Wright, AKA Buzzy] should wear it. As it turns out, it fit him like a fucking sausage casing. We walk in and they're having a fashion show so there's all



these male models hanging around in silk pyjamas. We play and we're shitty as usual, and of course we can't get out of there without a violent altercation with these male models. We've basically been booted out of every place we've played at one time or another."

Their upcoming reunion gigs aren't the first time the Brewtals have darkened the doors of New City.

"We played there once and got banned for smashing something, so we phoned up and gave 'em this fake name. We were Les Femme Fatales, a girl band from Quebec. They took the bait and, on the day of the show, we showed up in drag to play. The whole thing was funny enough that all was forgiven."

TRAVIS SARGENT

Woolly Billy

Constantines frontman ships out solo project

WOOLLY LEAVES

W/ Julie Doiron, Shotgun and Jaybird, Five O' Clock Charlie, Sat, Oct. 28, Stanley Milner Library (7 Sir Winston Churchill Square), 6 pm, info: www.kilivany.com, \$10

IF YOU'RE A MEMBER OF A SUCCESSFUL, hard-working independent band trying to make ends meet during the infrequent times when you're not touring, then you probably couldn't do better than to pick up a flexible warehouse job with the company that distributes your label's albums.

And, if you're keyboardist Will Kidman of the Constantines, it's even better if, on the day that you show up for work, the label starts shipping out your own solo album.

"I spent the day just packing up and shipping out Woolly Leaves CDs to record stores," he recalls with satisfaction. "That was a pretty good deal."

Especially good at the end of it he scored a much needed pay cheque as well.

"Yeah, I needed it. It's been our longest

hiatus in three years," he explains, "and kind of good timing, since [guitarist/vocalist] Steve [Lambke] also has his record [Bobby Eagle] coming out as well."

Woolly Leaves is just Kidman on acoustic guitar, with the barest of support—skeletal instrumental and vocal help on the album (*Quiet Waters*), and occasional support from road mates while on the road. Needless to say, it's about as far as one can get from the Constantines' wall of crunch.

"Yeah, it's kind of nice to do something different," he allows, "or rather to do the same thing but in a different capacity. It's also nice to have hearing in the morning."

He's been diligent in getting out in support of *Quiet Waters*. Kidman just pulled in after a 24-hour drive from Halifax with John Roe and the River, and in just a few hours he'll be back on the road, this time with Julie Doiron and Shotgun and Jaybird. It's beginning to look like Kidman prefers living in cramped, moving vehicles to stationary apartments.



"Ah, it wasn't that bad with The River; the van was more like a living room than a van. It was comfortable—bucket seats for those who just wanted to relax, and lots of gambling. I, uh, gambled all of my tickets away," he laments. "I didn't make much money in the first place and then I gambled away what I didn't have."

Be sure to catch Kidman before his earnings from the Western Canadian tour are whisked away by Doiron and company—maybe you can buy him a hamburger or something.

TOM MURRAY

A family affair

Colin Priestner releases CD amongst friends

COLIN PRIESTNER

Fr. Oct. 20, Sidetrack Café

AS KIDS, WE'VE ALL EXPERIENCED THE JOY—and anxiety—of performing in front of family members. From music recitals to athletic competitions, those were the moments of glory; times when you could show off just how talented you were to praise-gushing grandparents, as well as earn that much-needed respect from the folks.

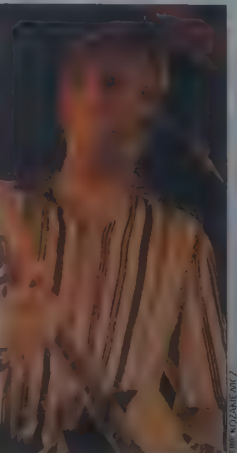
Colin Priestner's CD release party was very much a flashback to the good 'ol days, when relatives still took the time to acknowledge those creative glimmers. In addition to the overwhelming and supportive response he got from his family—his cousin, Dan Priestner, even took the liberty to open for him—it became evident that everyone huddled around the stage knew the young folk artist in some way, or simply would've liked to get to know him.

Indeed, Priestner's personable nature gave his latest, *God And Wall Street*, a feeling of three-dimensional exuberance. With an incredible band to back him up [producer

Lane Amdt lent a hand by playing guitar], Priestner entertained the audience with upbeat fervor, his rough, raspy voice attaching authentic emotion to "And On And On..." and "Closer."

Then, things got even more intimate. The band left the stage, and Priestner was left alone to face the crowd. He cracked a few jokes, telling everyone how he heard bands doing covers of his songs on the radio, which led to him impersonating the Counting Crows impersonating him. After baring this quirky side, Priestner wooed everyone with a few more tunes, his lighthearted lyricism dancing through the gentle strumming of his acoustic guitar.

Even though there wasn't anything terribly exciting about Priestner's performance (it was the same as listening to the CD from home), the atmosphere was cozy and comfortable. It may sound cheesy, but the Sidetrack was transformed into a welcoming living room for the night, where, if you imag-



ined long enough, you could have sworn the mic was just a broom handle.

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FRANÇOIS MARCHAND THE FM DIAL

COLD, COLD WINNIPEG

BRRRRRRR. SOMETIMES THE BEST WAY TO appreciate the wealth of music coming out of Edmonton is to go to a different city and catch our own in the act.

Last weekend's Western Canadian Music Awards—taking place in the ever-so-cold artistic "Mecca" that is Winnipeg—were a great way to witness the quality of the material coming out of the dusty city. A plethora of showcases featured some of our city's best, including a mind-blowing solo set by **AA Sound System's Ayla Brook** (where the hell were you, Lane Arndt?), an emo-crowd-stunning performance by **Our Mercury** (those wacky MySpace freaks confusing conformity with individualism just don't get it, and neither does the band's label, Smallman, apparently), a gently delivered collection of songs from the lovely **Ann Vriend**, and the boys from the **Murder City Sparrows** giving those bikers at The Zoo a run for their money.

Good stuff, indeed, and people took notice. On that note, the wealth of amazing music venues in Winnipeg is astounding. From small dirty holes that made me long for the Shark Tank (The Albert), to nice square

rooms specifically designed for mid-sized shows (The Pyramid, West End Cultural Centre), Winnipeg is surprisingly well-equipped to accommodate gigs of any kind. Edmonton needs more of that kind of variety—even though there's obviously nothing we should be ashamed of.

CORTÉZ THE KILLER

LOCAL FAVOURITES BEBOP CORTÉZ ARE mutating. The once synth/electro project of main man **Curtis Ross** has recently transformed to include, in its live incarnation, **SEE's** James Stewart (The Last Deal, No Hands) on synth and guitar, Alan Hildebrandt (Frosted Tizz) on bass, and Dallas Thompson (Fractal Pattern) on drums, the latter performing his first bebop gig this Sun, Oct 29, with Kid Koala at the Power Plant (see p. 17 for more Koala groove).

"The live show is becoming quite a bit heavier with lots of double guitar craziness (guitarmanies?) added to the synth-y stuff," explains Ross. "We've been pushing to see how far we can take the intensity of the whole 'live rock band' setup without sacrificing the electronic funk pulse of the recordings. It's a lot more exciting and visceral than it just being one guy with a sampler or a laptop. Some people might find it a little confusing when they're expecting a DJ or something and instead get four dudes freaking out with lots of feedback and making guitar sex faces, but it's still the same songs—just done a little different."

"As far as the next record goes, it's coming along smoothly and should be wrapped up by December or so. There are some totally dirty keyboard-driven dance tracks on it, and of course I'll always make room for a

gangsta rapper or two. My favourite so far is a track called 'Modern Girls Are Ass Freaks.'"

Oh boy...

J-5'S NEW WEAPON

WELL, LOOKEE HERE. GUESS OUR OWN **ROLIE "Cadence Weapon"** Pemberton has hit a soft spot with the Jurassic 5 crew, as he will be opening for them across Canada and the U.S. on their current tour, hitting some pretty big venues along the way. You can catch him setting the stage for J-5 at the **Edmonton Events Centre** on Thu, Nov 2, before he starts digging up a backstage look at the hip-hop stalwarts for a future edition of **SEE**.

Sweet



METAL MERVYN

THE BOYS OF MERVYN ALBIN AND THEIR metal fury are on the move, and a whole new breed of powerful sound is brewin' in Edmonton.

"In January we started construction on a new studio for Phil Anderson, who produced

our last album. It's called **Powersound**," explains guitarist Cam Baker. "Kelly and Beau [Dodd, the band's founding brothers] are wicked carpenters, so they worked like dogs and the rest of us pitched in a bit. The studio is almost done, and it is the best in Edmonton. Bill Kennedy is going to produce our album. He's produced Megadeth, Monster Magnet, Mötley Crüe, Nothingface, Tom Jones, Tom Petty, and worked with bands like U2, GnR, and Metallica. We'll have a lot of time to work with him so it should be interesting. We hope to start around December, maybe."

So get your ass down to **Filthy McNasty's** on Mon, Oct 30, for "Devil's Night" with the Mervs and Firebrand. A few pints of metal right before Halloween can only make you stronger in the face of impending doom and evil. Five bucks says you'll agree.

THE BUZZ

"CALL ME WHEN OLD AND FAT IS THE NEW Young and Sexy, the brilliantly titled new release from **B.A. Johnston**, is tearing up the airwaves here at **CJSR**," says **FM 88.5's** music director **Jay Hainley**. "Johnston, possibly the loneliest man in Canada, is still talking about dying alone, living with his mother, and watching movies. What is great about him is that he combines all three of these topics into each song. You can picture him sitting in his room with his Casio, feeling sorry for himself while watching *Crocodile Dundee 2*, listening to his roommates have sex in the other room, wondering what the hell he is doing with his life and why Paul Hogan has an acting career. He is funnier than Sinbad but, then again, isn't everyone? In the liner notes he thanks Just Friends



BUZZ KILLER
B.A. Johnston

Records for pushing him to finish the album and not commit suicide.

"Somehow, Johnston makes being lonely a lot of fun, like looking back on a failed relationship and apologizing for 'the fart that got away.' He will be in town in November at the Black Dog, and his one-man show is not to be missed—he will have you crying in your beer and holding your sides from laughing so hard all at the same time."

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cd reviews



JUCIFER
If Thine Enemy Hunger
(Relapse)
★★★★☆

AS FAR AS I CAN TELL, JUCIFER'S EXISTENCE IS based entirely on the gimmick of having their live show supplemented by a massive wall of amplification. How this is supposed to translate on an album is beyond me, so it's not much of a surprise that *If Thine Enemy Hunger* ends up as a fairly unremarkable (though by no means awful) heaping of sludge rock.

Singer Amber Valentine's vocals provide a unique point of interest, managing to be both sultry and boring at the same time. A strange contradiction—moreso when you realize that either way, you just don't care. Valentine handles the guitar duty also (the band is a duo), offering fairly simple hooks over saturated under-peels and peels of thick fuzz.

The accompanying literature stresses how unique the band is, and how they pre-dated the power duo phase that has since come and gone by several years. But sometimes there's a fairly simple reason that no one else is doing what you're doing, Jucifer, and that those that were have managed to do it better.

It's because you're not a very good band.
JAMES STEWART



RHYMEFEST
Blue Collar
(J)
★★★★☆

HOW DO YOU EXACTLY BREAK A RAPPER THAT doesn't have a song with a dance associated with it? Well, maybe you play up the fact that he's down with Kanye West and his ego (both big enough to be considered separate entities). Or you mention that he once beat Eminem in the Scribble Jam freestyle battle competition in 1997. Maybe you mention that he won a Grammy for co-writing "Jesus Walks." Or maybe you don't do shit because you're J Records and you're not very good at promoting rap albums. Yeah, that sounds about right.

Other than spending the rest of his life lamenting the fact that he turned Kanye's signing after that, what is Rhymefest to do with a bum deal? Try his damndest, that's what. The two West collabs are very catchy and fun (even though "More" features Kanye's tinny "cardboard crunch" handclap) and the Mark Ronson-produced "Devil's Pie" features a very pleasant chop of the Strokes' "Someday." Rhymefest shows that he's a great writer at heart, following the personal lyricism of previously successful Chicagoans (Common, West) with an open-minded honesty that is appreciated in today's insecure, old boys club of hip-hop.

ROLLIE PEMBERTON
Rhymefest opens for Jurassic 5 at the Edmonton Events Centre (WEM), Thu, Nov. 2.



EMILY HAINES AND THE SOFT SKELETON
Knives Don't Have Your Back
(Last Gang)
★★★★☆

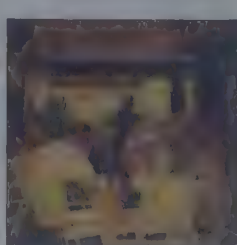
WARM PIANO, GHOSTLY VOCALS, MINIMAL fucking around. This probably isn't the side of Emily Haines you're familiar with—the one who squirms around on stage like Fay Wray-meets-Betty Rubble in synth-rock band Metric—but a more sophisticated and personal side.

Her constant key-plunking is complemented by sparse strings and horns, with the occasional churning accordion provided by the Soft Skeleton, a group consisting of Scott Minor (Sparkehorse), Justin Peroff (Broken Social Scene), Evan Cranley (Starks), and Metric's Jimmy Shaw.

Whining noises à la Pink Floyd bookmark the songs and although I am not fan of theirs, I am certainly digging this. The lyrics are often obtuse and cryptic, sung so perfectly delicate it's like a Robitussin daydream. In "Reading in Bed," Haines softly asks "With all the luck you've had, why are your songs so sad?" with all the cheer-up charm of a dose of Freud.

If *Knives Don't Have Your Back* can warm over the cold heart of this jaded writer, the rest of the world can't be far behind.

TRAVIS SARGENT



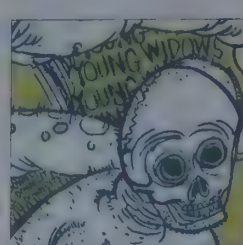
BADLY DRAWN BOY
Born in the U.K.
(EMI)
★★★★☆

THE LATE '90S AND EARLY 2000S YIELDED some pretty stellar U.K. brewage, and Badly Drawn Boy (AKA Damon Gough) was swiftly heralded as one of the more masterful songwriters of his time (take that, Chris Martin). His debut, 2000's *The Hour of Bewilderbeast*, remains an absolute essential for any record collection and its follow-up, the nifty soundtrack for *About A Boy*, was definitely brilliant. But Gough has since then fallen into a strange three-chord wonder pattern, where most of his new work lifts elements from his previous tunes (and too often, the weaker ones).

The Springsteen-referencing *Born in the U.K.* is a tedious collection of what makes some of Badly Drawn Boy's worst material (read *One Plus One Is One* or *Have You Fed The Fish?*) annoying: predictable choruses, calculated melodies, the same damn chords all the time, way too much cheese, and not enough butter. Will someone please break his heart or something? What would Bruce say?

The production is grand, however, and the audio sounds delectable. But Damon Gough needs to understand that the world doesn't need another Jack Johnson, it needs the real Badly Drawn Boy.

FRANÇOIS MARCHAND



YOUNG WIDOWS
Settle Down City
(Auxiliary)
★★★★☆

IF THE HOT SNAKES WERE A BUNCH OF sadistic acid-taking lumberjacks from the Midwest, they would have come out of the wood chipper in that scene from *Fargo* looking a bit like Young Widows. Their band takes everything dirty about rock 'n' roll and makes it a whole lot dirtier, others have done it before, but not to this degree, and with this amount of filth, grime, and detestation.

The elements are all there. When you've got a crazy, maniacal drummer who beats the living daylight out of his skins and toms ("Bruised Knees"), a shouty, violent singer who makes it sound like he's totally stoked about the Apocalypse ("Mirrorlucker"), and disturbingly clever and ambiguous song titles ("Glad He Ate Her"), you get an unrelenting, terrifying, and malevolent trip into the minds of kids who want to be Shellok.

This is the type of music that puts hair on your chest. Like the Jesus Lizard, the Butthole Surfers, and Big Black before them, Young Widows craft addicting noise, anchored with the bestial swagger of classic, unrelenting rock 'n' roll.

Your children are not safe.
Lock your doors.

EAMON MCGRATH

Canadian artist

Thursday: Bunky Green, *Another Place*, Label Bleu.

Also saxophonist Green likes the early to mid '60s fidgety bebop, twisting, volcanic Eric Dolphy-esque (or maybe Jackie McLean) solos over restless and railling rhythm section (drummer Nasheet Waits, bassist Lannie Plaxico). Good news for those of us who can't get

enough of that particular sound, and he pulls it off beautifully—check out the intense build up to ten seconds of squealing skronk in the middle of "Tune X"—but not surprising considering the 70-year-old teacher played with Mingus, Yusuf Lateef, and Sonny Stitt before retiring from public performance in '72. Friday: Various Artists, *Snakes on a Plane—The Album*, New Line Records.

DAYS IN THE LIFE TOM MURRAY

Not to whine about what could've been, but imagine a *Snakes on a Plane* soundtrack with The Deadly Snakes, Asin, Mad Cobra, and Python, and even just the inclusion of John Lee Hooker's "Crawling King Snake." It's too much to ask, I know, but a man's gotta have a dream, and the super-group that is Cobra Starship ("Snakes on a Plane—Bring It") just doesn't cut it for cheap yuks, just as Cee-Lo's "Ophidiophobia" or Armor For Sleep's "Remember To Feel Real" won't



bring back fond memories of Samuel L. Jackson and his slithery buddies. B-o-o-o-ring. Saturday: Various Artists, *International Guitar Night*, Warner/Pacific Music.

A live snapshot of four acoustic guitarists from four different countries, laying down gentle instrumental ditties solo or in duo setting in Victoria. Excellent playing, there's no disagreement there, and probably a god-send for those wishing Leo Kottke was banned from ever singing again. (*International Guitar Night Canada makes a stop at Festival Place on Sun, Nov. 5.*) Sunday: Sage Reynolds, *On The Wall*, Effendi.

Not the 27 years after the fact response to Michael Jackson's masterly coming of age funk/disco/pop album you might expect, but an equally adept fusion album that should turn heads for its incorporation of post rock throb ("On The Wall") and klezmer ("Meat Cove"), among others, into traditional jazz structures.

Monday: Konstantin Scherbakov, *Shostakovich, Piano Sonata No. 2, The Limpid Stream & A Child's Exercise Book*, Naxos. Whatever your impression of the Russian composer—too sternly avant-garde,



too cold and clinical—there's always something to refute it. These pieces, jumping from his early teen years (Three Pieces, Five Preludes) to government censored ballet (1934's "The Limpid Stream") map the many moods of Shostakovich, even occasionally showing the sly and becomingly winsome side (the "Child's Exercise Book Op. 69" he put together for his daughter) not often presented to the public.

Tuesday: Birdapres, *Get it Done*, Peanuts &

Com. The title track—a personal admonition to keep on keeping on—lays out the philosophy behind this talented and occasionally hilarious self-deprecating Vancouver hip-hopper, and if I keep expecting to blow up big you keep telling me there's no such thing" isn't the most stereotypically Canadian reaction to music industry silence ever, then we'll have to wait until a better one comes along. Wednesday: Trike, *The New Album*, Trike.

The early favourite for Best New Artist for The Association of Whimsical Recordings 2006 Awards—beguilingly odd snippets of acoustic/electronic music offhandedly and played even more erratically.



OCTOBER 28: julie doiron, shotgun & jaybird, five o'clock charlie, the februarys, woolly leaves
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NOVEMBER 12: the byrdes, the subatomic, bahri fabergé & the adorables, toy singers, the outfit
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visual arts

What lies beneath

Erin Schwab draws on her roots

SENSE OF FAMILIARITY: MFA (DRAWING & INTERMEDIA) GRAD SHOW
By Erin Schwab, Through Oct 26, FAB Gallery
(1-1 Fine Arts Building, U of A Campus, 89 Ave. & 112 St.), Info. 492-2081

A FALL TABLEAU BECKONS FROM beyond the picture windows that illuminate the FAB Gallery. The campus is all studious brick and fiery falling leaves, aglow with the kind of late afternoon autumn light that suggests a thin reprieve prior to the first frost. The trees are immodestly bare, like burlesque dancers on

their last tassels.

Inside the gallery, it's already winter. Erin Schwab contemplates the body of work that comprises her MFA graduation show. The pieces in *Sense of Familiarity*—massively scaled, lovingly worked, meticulous charcoal drawings and twisty, ghost-white porcelain forms—have an austere, dignified beauty and an unexpected warmth, given their stark colour palette, limited to shades of grey and ivory.

"My early work was about the idea of beauty and aesthetics, reinterpreting flora," she relates. "It was all about colour and vibrancy; lushness." Schwab, a gardener since childhood, is fascinated by botanical life.

A job on a tree farm revealed a universe of meaning underground. "All you care about is sustaining the root system. The tree doesn't tell me anything. The roots tell the story of how it died: too much water, too little water, disease—whatever. Everything above ground was just the result. My focus shifted to everything underneath the soil."

Schwab starting collecting roots discarded on the farm. "I had no idea what I was doing at first," she admits. "The farm is 30 years old, with huge piles of dead stuff. I looked for ones with beautiful gesture, a quality I was interested in. I was wondering how much I could strip away from something I felt this connectedness to, and still feel that connection. It stopped this stereotypical idea of beauty."

Beyond simply recreating roots, Schwab burrowed into the history of drawing and played with her representations of the soil-bound systems. "I was thinking about what identified drawing as a medium," Schwab explains. "That ability to be both finished and unfinished, at the same time, is part of what's so nice about drawing. I started thinking about the kind of nuances that made up different ideas of portraiture, elevating the individual to a higher level. You know how historically, they would

add fabric behind people in portraits, to make them seem more regal?" She points out a couple of her drawings, with the roots against a background dense with fabric wrinkles. "I also wanted to give people a sense of the environment the roots grow in; these wrappings of soil."

In later drawings, Schwab dropped the notion of background entirely, allowing the roots to breathe against clean white space.

"After a while, I couldn't understand why I was adding these wrinkles. The white background did what I had been looking for. The roots are like gesture, with reality tucked in. I was trying to identify and break apart line, abstract versus real, drawing with speed and then slowing right down, mixing it up." These pieces are more successful, expressive and individualistic in their gnarls and tangles.

If the drawings function as portraits, perhaps Schwab's three-dimensional works function as busts (although she likens them to, "little relics and icons, not unimportant fragments, but with the same meaning as the original subject, only bottled smaller").

Coating roots in layers of cellulose-spiked porcelain and firing them in a kiln created haunting forms in a creamy hue that look like white chocolate or bone. The latter effect is heightened by blown out areas that reveal an interior that looks uncannily like semi-fossilized marrow—not in a creepy way, but wondrously.

"It's not about melancholy or loss," Schwab reflects, "but just reverence for the fact that they were here—evidence of their passing instead of existing. Not preserving, but almost the inability to preserve."

She regards the scene outside the gallery, as a brisk wind induces the trees to drop more of their foliage.

"And they'll come back," she adds. "We'll see what spring brings."

MARY CHRISTA O'KEEFE

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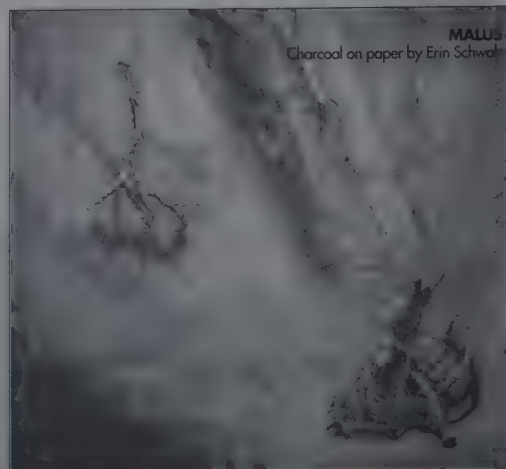
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HH
HELLY HANSEN



Charcoal on paper by Erin Schwab



my look

Name: Kirsty Barker

Occupation: Student (teacher to be), dramatist, artist

Describe your Style: 60s mod with a touch of art nouveau

Wearing: My whole wardrobe is basically black and white with splashes of red. I love wearing black and white because it's classic. I love the contrast. The neckties are from Aldo, the shirt is from Winners, both from West Edmonton Mall. The jacket is from Urban Outfitters. I bought it last week. How do you like it? West End? My shirt is from my mom's closet. It was originally a dress, and I wore it as a top. The Beatles' White Album purse was purchased online, and I have white boots I ordered online coming next week! The earrings, ring, and bracelet are from all from the Mall. The red necklace is from the Camden Market in London. My glasses are from a shop called Drug Mart. The glasses are either from a trendy store in the city or a shop in Chinatown, or maybe they are from Family Vision near the parents' house.

Info: I am excited that Books & Bitches has a new addition to its collection: anything 60s. I am obsessed with the 60s. It was such a revolutionary time for everything from music to art to fashion to the role of women in society. I love the 60s and I live my life.

Not Info: I am not interested in the mainstream. I am not into conforming to the mainstream but I do enjoy participating in it whenever.

TED KERN

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THE MAN WHO KILLED BUSH

Death Of A President Director Defends The Most Controversial Film Of The Year

stories DAVE ALEXANDER

DEATH OF A PRESIDENT

Directed by Gabriel Range, Opens Fri, Oct 27

Fastidiously groomed, extremely well-mannered and exceptionally articulate, Gabriel Range certainly doesn't seem like a shit disturber.

However, the co-writer and director of *Death of a President* has become just that with his hotly controversial faux documentary that details events preceding, during, and following the assassination of George W. Bush.

The film, which was funded by Britain's Channel 4, has been banned from several theatre chains in the U.S., labeled "shocking" and "disturbing" by a Republican party representative, dubbed "disgusting" by Hillary Clinton, and even slammed by Kevin Costner.

However, as the film's website points out, this criticism is coming from people who haven't even seen the movie. And although a glance at rottentomatoes.com proves not all critics are taken with the film, others have praised *D.O.A.P.* for its compelling introspection, gripping drama, and seamless integration of real and fictional footage. It also won the International Critics Awards at this year's Toronto International Film Festival, where it premiered to packed theatres.

The movie opens with a hysterical Muslim woman asking why he didn't think before he acted. Range uses this scene to both dangle a big fat red herring and lay out the purpose of his film, which is to scrutinize what happens when a government acts without thinking, and to critique a militaristic administration that shoots first and threatens all who question it.

The story then unfolds like an A&E-style crime documentary from the future, with actors skillfully inserted into file footage to create an unnervingly realistic investigation that—as the poster suggests—includes shades of the Bobby Kennedy assassination. But

Bush is no Kennedy. In the midst of global tension, including threats from an increasing hostile North Korea, he arrives in Chicago for a function, to what the policemen and security staff describe as an unusually hateful crowd of protestors.

Despite an already nervous security situation, the President goes against his advisors' wishes and steps out on the red carpet for a meet-and-greet. Shots ring out, chaos ensues, and a manhunt is launched (turning inevitably into a witch hunt) as Bush's life slips away in hospital.

The second half of the film is a whodunit: several suspects are brought in and one is finally singled out. Various "officials" reflect on the security breaches that fateful evening and the details of the crime are explained by "experts," including an eager forensics specialist played by James Urbaniuk, whom fans of filmmaker Hal Hartley will recognize from the movies *Henry Fool*, *The Girl From Monday*, and *Fay Grim*. (Herein lies one of Range's major mistakes: casting a few recognizable character actors, breaking an otherwise highly effective illusion carried out by highly skilled unknowns.)

As the months drag on, serious doubts arise as to the guilt of the man on trial, with vital evidence pointing elsewhere. But the powers that be are more interested in a speedy resolution so they can push on with President Cheney's newer world order. And you bet there's not a Halloween horror movie at the box office that can match the terror of the words "President Cheney."

Although making what is essentially a political thriller in news doc clothing doesn't always work—particularly with the aforementioned use of recognizable actors—the movie effectively employs a compelling concept to ask larger questions. *D.O.A.P.* is critical, yet more meditative than sensationalistic, and competently made, particularly in weaving CG with pre-existing footage to create an altered reality.

Q&A

Gabriel Range's previous work includes the 2003 made-for-TV film *The Day Britain Stopped*, which examines the events that might unfold if the country's transportation system suddenly broke down. But that was a far cry from what is surely the most controversial film of the year, and the 30-something former journalist is taking his newfound fame (and in some circles infamy) in stride. Even after a day of 20 interviews, and long after the sun has set outside his Toronto hotel room, he's enthusiastic about discussing *Death of a President* at length, explaining why it's not what most people assume it is, and why it's a vital rumination on the policies of one of the most embattled leaders in history.

Why did you make this film?

I lived in America before 9/11 and after 9/11—two very different periods—and I have a lot of friends there, I wrote there, worked there as a journalist, and I was really shocked by the things that happened in the aftermath of 9/11. For me, the film is a meditation on the climate of fear. What I wanted to do was a really arresting and striking way of posing some really serious questions about the way the "War on Terror" has been prosecuted in America, about the way that 9/11 was linked to the invasion of Iraq in a malicious, false way. In the last five years there have been countless stories about the War on Terror, and more recently about the continuing war in Iraq—I think it's very hard to bring a big audience to

them. There are half a dozen documentaries at the moment about the war in Iraq; they're excellent films that they are very moving and very provocative, but it's hard to bring a big audience to those films. So what I hope is that by taking this very startling premise, the audience will watch it and think about some of the things in the film.

Death Of A President was funded by Britain's Channel 4, so why not make Death of a Prime Minister instead?

The film describes a world that was created by 9/11 and the response to that time. And obviously 9/11 itself happened on North American soil, and the initial architect of the "War on Terror" is the current administration. It began as an American event... I think it's perfectly legit for me as a Brit to make this film because as Tony Blair and George Bush are always keen to remind us: we're all facing this new enemy, we're all in this war together.

What is the most persistent and volatile reaction you've received so far?

I think there is a sense from some quarters...

that imagining the assassination of a sitting president is somehow crossing a line. And I'm still not sure why that is because I think the initial reaction from the right—and from Hillary Clinton, she said it was "disgusting," this film, and she hasn't even seen it—was that film was some sort of liberal fantasy, that it would be played out as some kind of liberal wet dream,

anced in the sense that the film doesn't set out to demonize George Bush. The purpose of the film is not to offer this personal nasty attack on George Bush. On the contrary, I was quite careful to include characters in the film that revere President Bush. Although the film is fictional, those characters are very much inspired by their real-life counterparts... I hope the film

I think the American interviewers are more concerned that this film might inspire someone to do this. I'm really, really shocked by that, actually. I'm surprised by it because I don't think anybody who sees this film—even somebody who is crazy—can suddenly get the idea to kill President Bush by watching it. — Gabriel Range

and it is very much [not]. I think it's a very sobering film, it doesn't glorify the assassination; it portrays the assassination as a horrific event with dire consequences. And so the initial harshest reaction, which has persisted to some degree, was based on a falsehood. It was a rush to judgment that this film is something that it isn't. So I would tell people it's not what you think; go see it and make up your own mind.

You've also had very positive reactions to the film, as well.

What's been gratifying is that recently reviews have started to appear from people who have seen the film, and generally people agree that certainly it is not in bad taste, that it is not a polemic in the way people expected, it is bal-

feels real because of that. Although the film is fiction, it was very heavily researched, so I hope that's one of the reasons that it looks quite authentic.

Describe the process of putting D.O.A.P. together.

I did most of the research myself, along with [co-writer] Simon Finch. We did have some researchers who followed up things for us and worked very hard, and one of the most important things was finding real-life counterparts to the interviewees, so for pretty much every character we had many, many conversations with people who do those jobs for real. In the case of the FBI agent and the case of the forensic scientist, the Secret Service agent, all of



QUICK FACTS

On whether an American could have made the film:

I'm sure there are plenty of American directors who might have entertained the idea and had the will to do it—but the reaction to the announcement that we'd made this film is a good indicator of the kind of tempers that it excites, and I think it would have been impossible in that kind of climate for an American company to have done the film.

On cuts to the film:

The changes that we made, I think, if any thing, are more sympathetic to the members of law enforcement and the FBI... no matter what preconceptions you may have about the people engaged in the War on Terror, what I wanted to do was present these characters as colourful human beings who we could engage with as an audience.

On the refusal of U.S. chains to screen the film:

I knew there was a danger that some people couldn't see beyond the premise. I think it's very unfortunate that some people have decided what their evidence should and shouldn't see.

On death threats:

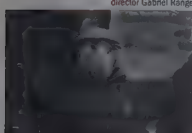
There have been a few death threats in my email, but I don't think they're to be taken seriously. The death threats came at a time when nobody knew what this film was like.

On choosing a faux documentary:

I wanted the audience to suspend its disbelief and enter into the world for a moment in which this has actually happened.

On how the film will be received in the Middle East:

Of course [viewers in the Middle East] will come through it perhaps with different expectations, but the end emotional effect will be the same.



Director Gabriel Range

those more technical roles, we had—in the case of the Secret Service agent—we had a very senior former Secret Service agent who had been part of the presidential protection detail on set advising us to make sure everything that came out of the actors' mouths was right. So, we had a lot of support from people who were obviously not sufficiently offended by the premise; they thought it was a legitimate exercise and they wanted to take part.

The archive research was obviously very important, as well. The film was written around various pieces of footage which we knew to exist, and then thinking about how we could make that footage our own.

In terms of getting archive footage and access to information, how secretive did you have to be about the premise of the movie?

Ah, the archive footage was all obtained in the usual way you would obtain archive material when you're making any kind of film, but it is certainly true that there were times that when... uh, I think what I should just say here is that we got the archive [footage] in the usual way, at least that's what my lawyers would say.

I think that if you look at the reaction to the announcement of the film, that initial reaction of anger shows that if we had not been under the radar while the film was being made, it would've been very, very difficult. It would've been very hard to shoot this film in Chicago if we'd gone around shouting that we were making a film about the assassination of President Bush. We didn't deceive anyone but we were quite tight-lipped about the film we were making.

It's remarkable, really, that we were able to stand on the streets of Chicago with 400 extras and this 20-vehicle presidential motorcade and nobody even asked what it was we were doing. They'd say, "Oh, it's a British film."

Did you have a different working title for it?

I just called the film by its abbreviation, which is *D.O.A.P.*, when it was in Chicago, and it's remarkable how few people actually asked what it means.

There's a lot of content in the film that seemingly exposes the workings of presidential security. Wouldn't it be treasonous for somebody who used to work for the Secret Service to be revealing such security info? Or did you just make some of it up?

I don't think so. There's certainly no information in the film that could jeopardize the President's security. We were very, very careful to make sure that's the case. I don't think there's any information in the film that would endanger the President. But it's absolutely real—none of that was made up. Like I said, we had some excellent advice from former members of the Secret Service who really enriched the film.

As far as you know, none of them are at Guantánamo Bay right now?

[Laughs] As far as I know.

The film ends with text explaining some of the dire consequences of the assassination, in terms of having Dick Cheney in office and further Republican abuses of

power. Why did you end the film this way? Why not explore those ideas further?

One of the criticisms of the film is that it doesn't go far enough in imagining the world in the aftermath of this assassination, that it doesn't go far enough to imagine how the geo-political state would be reset by the assassination. The truth of the matter is, the film is not really a "what if?" The purpose of the film is not to say "what if President Bush was assassinated, what would really happen?" What it does is use the assassination of President Bush as a dramatic device to explore what's happening now, what's happened in the last five years.

One of the more remarkable aspects D.O.A.P. is how eerily in-sync the movie is with world events unfolding since its completion.

When you make a film set in the near future, the further you go into the future, the more hostages to fortune you offer. So I was very conscious when writing the film that the chances of Vice President Cheney becoming president were worsened significantly by virtue of his deteriorating health. One of the things that is very reassuring, actually, is that when myself and my colleagues sat down to think about what the world would be like in 2007, one of the things we talked about was what would be on the [Republican] administration's agenda. We said North Korea, and on the opening day that the film opened in the U.K., North Korea carried out what they said was a successful detonation of a nuclear device, and President Bush, on the day of the release, said some

very similar things in his public address about North Korea, as he said in the film—which was actually archived footage from 2003. So that was very gratifying.

Is there a difference in the way that American journalists approach you about the film, as opposed to non-American ones?

I think the American interviewers are more concerned that this film might inspire someone to do this. I'm really, really shocked by that, actually. I'm surprised by it because I don't think anybody who sees this film—even somebody who is crazy—can suddenly get the idea to kill President Bush by watching it. It won't inspire anyone to kill President Bush; the assassination is portrayed as a horrific event with really dire consequences. I think there are plenty of other people in the world who are more likely to find other motives to want to commit acts of violence than by watching this film.

Do you ever lie in bed at night and wonder if maybe, just maybe, the American government is keeping tabs on you?

What I can tell you is that when I came through customs the other day I was half-expecting to be detained for a few more hours, but actually it was just business as usual. I don't think that anyone would really take the content of the film that seriously. It's a film after all.



Let them eat icing

Marie Antoinette seems to lack substance

MARIE ANTOINETTE

Directed by Sofia Coppola. Starring Kirsten Dunst, Jason Schwartzman. Now playing. ★★☆☆☆

SOFIA COPPOLA'S BIOPIC OF MARIE Antoinette is frustrating. It would be very easy to dismiss it as nothing but shopping and foofy pastries; all sugar, nothing nourishing.

Why would Coppola have devoted such care to a project that is so very beautiful on the surface, but not

to make some kind of a statement?

She's taken on a commentary on isolation and girlhood in the vastly underrated *Virgin Suicides*, and plumbed the autobiographical, as in her Oscar-nominated *Lost in Translation*. But with *Marie Antoinette*, which elicited boos from the opening night crowd at the Cannes film festival, it's difficult to see past the luxurious surfaces.

It is a sight to behold, which ought to be good enough for some. The

movie opens with a soft, powdered look, turning to the same burnished gold of the '70s of *Virgin Suicides* as Marie Antoinette enters into motherhood and a fashionable version of the simple life. And somehow Coppola managed to convince the French government to allow her to shoot at the actual palace at Versailles, in which cavorts a pale and lovely Kirsten Dunst, who gets to wear many extravagant outfits, her impossibly blonde hair done up in

equally impossible 'dos. And the shoes would make the *Sex and the City* girls look like clog-wearing farm girls.

We're supposed to get that Marie Antoinette—uneducated and only a teenager when she ascended the throne of France—was a woman of excess amidst the already extravagant excesses of court life. She shops 'til she drops (to the tune of Bow Wow Wow's *I Want Candy*, of all things), drinks champagne like water, and has huge parties. Everything is shown as a tableau, all aspects of this woman being presented to us like gorgeous pastries. Even her shoes are served like cake, Marie Antoinette herself is described as looking like cake, never mind all the cake that is eaten during the course of the film.

She's a 19th century celebrante, ignoring politics despite the fact that her marriage to sweetly shy Louis Auguste (Jason Schwartzman) was in itself an attempt to smooth relations between France and Austria. Her responsibility is limited to producing an heir, which is difficult—her husband is as inexperienced as she—but with some stern lectures from concerned individuals, they manage.

And though there is some governing of nations happening somewhere in the palace (managing the American revolutionary war, for example), Marie Antoinette is more consumed with lifestyle, eventually settling into her faux-pastoral "cottage," the Petit Trianon. And why not? Don't we often go to such lengths—\$30 camping fees complete with hot showers—to experience rusticity in controlled naturalism in

our own lives?

We are meant to think about this story in the context of modern times—why else employ an American starlets and colloquialisms, or a masked ball at which Siouxsie and the Banshees are heard or Converse sneakers glimpsed among the gilded heels?

This all may be a comment on the commodified lives of young women who retreat from politics and work into home life and the false consciousness of personal growth. Or perhaps it's a subtle critique of the selfishness of petty First World concerns, unconcerned about who has to clean up our messes—we see, in two brief scenes, servants cleaning eggs for the baby Marie Therese to pick, or another time, with the Queen waking up after her lavish birthday party to catch silent cleaners tidying the food trays from the night before.

But Coppola seems to get lost in it. It's as if she tried too hard to fit in every aspect of her life—why, for example, is it an important detail to know that her youngest child died, while the Affair of the Necklace—a scandal that is the supposed catalyst for her sharp decline in her reputation—was omitted?

She makes us work so hard to glean any point from the movie, it always feels like we're projecting our desire for a point onto it, excusing the film rather than allowing it to speak for itself. But maybe that's the point—Marie Antoinette is never really known, cast in history as a vain, selfish queen when that was all her life ever prepared her for. Did she get lost in it too?

MARI SASANO

WHICH SIDE WILL YOU BE ON?

**HAVE NOT SEEN
DEATH OF A PRESIDENT**

**"I THINK IT'S
DESPICABLE."**
—SENATOR HILLARY RODHAM CLINTON

**"I FIND THIS SHOCKING.
I FIND IT DISTURBING."**
—BRUCE REISZ, REPUBLICAN PARTY OF TEXAS

"(Director Gabriel) RANGE IS A SICKO."
—RUSH LIMBAUGH

**"WE'RE NOT
COMMENTING BECAUSE
IT DOESN'T DIGNIFY
A RESPONSE."**
—JIMMY CARROLL, WHITE HOUSE SPOKESPERSON

**HAVE SEEN
DEATH OF A PRESIDENT**

**"ABSOLUTELY
SPELLBINDING...
EVERY THINKING PERSON
SHOULD SEE [IT]."**
—PETER HOWELL, TORONTO STAR

**"ELECTRIFYING!
SEAMLESS &
INTELLIGENT."**
—JIM ECKERSON, CHICAGO SUN-TIMES

**"IMPRESSIVELY
COOL!"**
—JOSHUA ROTHKOPF, TIME OUT NY

**"SUPERB!
A RIVETING THRILLER."**
—HOWARD KEMSTEN, FILMMAKER MAGAZINE

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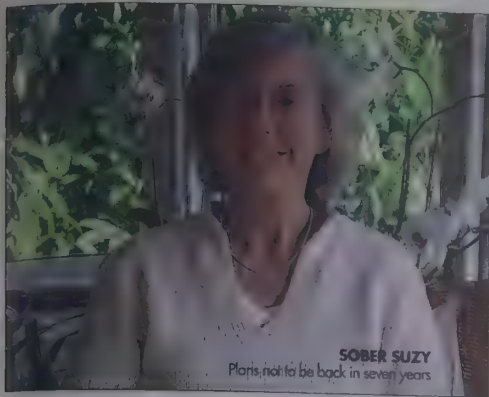
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SOBER SUZY
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Do we know them?

The *Up* grows old semi-gracefully

49 UP

Directed by Michael Apted, Oct 27 - 30, 6:45 & 9:15 pm, Metro Cinema, Zedler Hall, Citadel Theatre, ★★☆☆☆

YOU SURE DON'T WANT JOHN TO BE right.

It's not entirely because he was insufferable even at seven years of age, discussing which newspapers he read and outlining why you couldn't let just anyone into private school.

It's also not absolutely because, at 14, he's cocksure about going to Oxford, correctly identifying the college he'll be attending.

You can even almost forgive him for being the prototypically haughty British blueblood at 35: his impressive barrister's webpage describes him as being able to "wipe the floor with most opponents," so maybe he's earned the right to be unreservedly arrogant.

But when, at 49, he echoes an opinion he first expressed when he was 14—that Michael Apted's "Up" series may be long on unseemly fascination and short on point, the truly intrusive examination of lives as they are lived that *Big Brother* can only hope to be—well, you desperately want him to be wrong.

You do, at any rate, if you've seen any of the first six films in the series, revisiting, at seven year intervals, a dozen upper- and working-class London students first interviewed for a 1964 documentary.

If you seen one or more episodes, you'll be hard pressed to keep yourself from seeing *49 Up* and learning the current state of vibrant cab driver Tony, or erratic squatter-turned-politician Neil. Will privileged Charles, now a documentary filmmaker, self, return to the fold and agree to be interviewed this time? (No.) Will sober and sometimes melancholy

Suzy—notably embittered at 21 yet glowingly at ease at 28—still be roughly content? (Yes.)

If, on the other hand, you've never seen the *Up* films, you probably owe it to yourself to see what all the fuss is about. We're inherently interested in people, of course, and curious to know whether our personalities are fixed in youth or instead mutable over the lifespan. The series suggests that it really depends on the individual, a conclusion we might have predicted from our own experience but which is comforting and entertaining to see played out in this controlled and perhaps artificial scenario.

But if we're being completely honest, we have to admit that the subjects are sometimes a little boring—especially as they get on and settle down, and especially as the annual addition of fresh material forces Apted to use less and less footage from any given year as a point of comparison. (This may be an argument in favour of watching all of the films, in chronological order.) There are exceptions, of course. Troubled but earnest Neil lives intriguingly off the conventional path, hardly content, but certainly true to himself. Likewise, Tony is a conundrum, a cab driver with a second home in Spain who complains that "foreigners" are buying up all the pubs in the East End, while proudly outlining plans for the watering hole he's building in his adopted Iberian playground.

One broad conclusion that one might draw from *49 Up* is that, broadly speaking, the interviewees are living comfortably in modern Britain, regardless of whether they began their lives in the working or the upper class. (Is this a general finding or merely anecdotal? Has being in the film had any general

See Up, page 30

IT TAKES ONE SPARK FOR AN ORDINARY MAN TO BECOME A HERO.

"PACKED WITH EMOTION AND SUSPENSE."

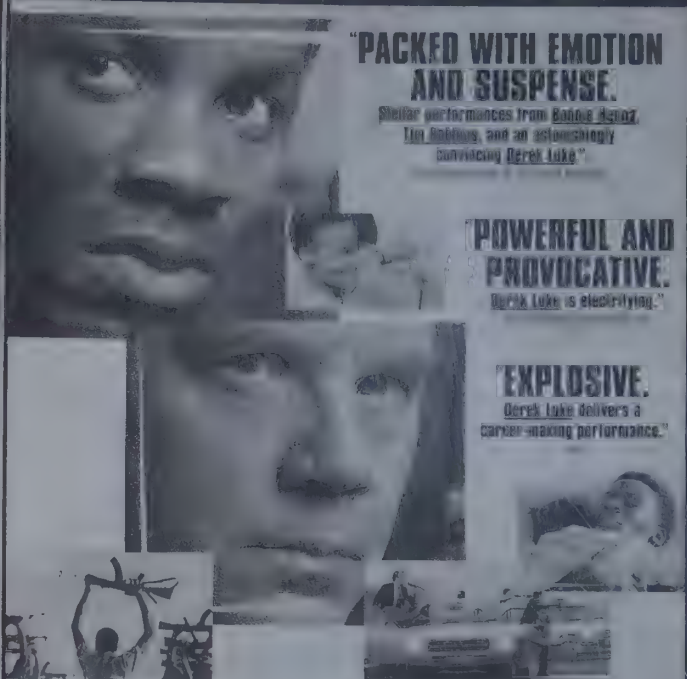
Similar performances from Bonnie Asero, Tim Robbins, and an astonishingly convincing Derek Luke

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Derek Luke is electrifying.

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Derek Luke delivers a career-making performance.



ACADEMY AWARD-WINNING
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DEREK LUKE

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Miner Chamusso (Derrick
Luke) and good-bad con
Vos (Tim Robbins)

Rabbit-Proof director struggles with compression

Directed by Phillip Noyce, Starring Derek Luke, Tim Robbins, Bonnie Mbuli, Opens Friday, October 27, ★★☆☆☆

His film *Rabbit-Proof Fence* dealt with seemingly arcane government policies imposed on aboriginals in his native Australia. *Catch A Fire* chronicles the story of Patrick Chamusso, a man who moves with his family to South Africa from Mozambique, and through a history of mistreatment, eventually takes up arms with the African National Congress, freedom fighters seeking to dissolve the apartheid regime.

Secunda is painted as a warm township nestled next to a huge coal refinery on the banks of a tributary. Chamusso describes his life as idyllic: he has a lovely family, a gorgeous wife and two little girls. His rock-solid dedication has led him to

Ironically the soccer team's success leads to Patrick's downfall, as he takes a little side trip to visit

(Director) Noyce
is a master sto-
ryteller, with an
amazing eye.

Patrick is caged as a suspect in bombing, beaten to the point that a "confession" is extracted. Though agent Vos comes off as being moderately compassionate, he is still an instrument of the system. His treatment of the prisoners is etched in Patrick's mind. In order to exorcise the pain of past events, he finds solace in the ANC.

Catch a Fire is set in 1980, when the absurdity of the apartheid regime

was at its peak. Noyce, therefore, has the setting to create a compelling political drama. The challenge comes in gleaming the seeds of Patrick's real story and dramatizing it so that we identify with the character, while keeping the film moving. Much of the problem with trying to spell out a tale like this on film is that you only ever get fragments of the entire picture. In order to blend all of the delicate elements that pertain to the personal story with historical facts, Noyce essentially "cuts to the chase"—sometimes literally as in the final act of the film where Patrick is pursued like rat through a maze of places and people.

Noyce is a master storyteller, with an amazing eye for capturing the essence of the moment. *Catch A Fire* is a beautiful film to watch, though at times the rich soundtrack and stunning images seem at odds with the subject matter. The interrogation cell for example is illuminated in shards of light that pierce through open windows in a Caravaggiesque kind of way.

Moreover, one wonders wonder if *Catch A Fire* would have been a better documentary, given that for the few frames that the real Patrick appears on screen, he and his 80 or so orphaned children steal the show.

Before the 11th of September, 2001, North Americans seldom considered the word "terrorist." It's curious how quickly the term has become branded into our everyday vernacular. Phillip Noyce toys the ambiguity of what it is to be characterized as a radical in one moment and a hero in the next. If *Catch A Fire* has any real power, it's in pointing out the fickle nature of governments and the detrimental effect their ephemeral policies can have on the lives of everyday people. It's a shame that the story of the film is grafted onto a framework that comes off as overly prescribed.

ANTHONY KING

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Up

Continued from page 29

influence on their determination to do well?) While most of the boats seem to have risen, however, great wealth is still largely the domain of those who were wealthy in youth.

49 Up also somewhat predictably suggests that we become better adjusted as we get older, calmer, more forgiving of ourselves. That's assuming we can trust that the interviewees are really revealing themselves to us, that years of being interviewed haven't taught them to be more cunning. (Or cynical about documentary film: Suzy offers that people make entirely erroneous assumptions about how she thinks, based on "knowing her" through the films, and defensive Jackie insists that Apted will edit her comments to fit his own preconceptions.)

In fact, the series really poses more questions than in answers about growth and about the role and influence of documentary film. We can address those questions, naturally, provided we can find someone who needs a project for the next five decades.

KEVIN WILSON

Keeping the Vision alive

Documentary champ scrappy at 25

GLOBAL VISIONS FILM FESTIVAL

November 2 - 6, Empire Theatres (3rd Floor, Edmonton City Centre), Info: www.globalvisionsfestival.com or 414-1052

THREE AM IS BEDTIME FOR ANDY LASKOWSKY, producer of Global Visions Film Festival.

His all-too-often late nights mean a big coffee in the morning. Sitting in a Whyte Ave. coffee shop, grazing over the day's newspaper, Laskowsky apologizes for his grogginess. He had spent the previous night tailing over the program for the upcoming festival.

Sleep has been hard to come since the Canada Council, which has provided a quarter of the festival's modest budget in past years, didn't come through for '06. This left Laskowsky a one-man-administrative-show, shouldering most of the work himself, from selecting the films to writing more grant applications for funding.

He says the financial ledge the festival is teetering on isn't a bad thing. The festival's money woes are "growing pains." In 2004, audience numbers spiked by 60 per cent and sold out eight films, forcing the festival to

move to a larger, more expensive venue and to hire a year-round administrator for the first time ever. (Laskowsky laughs at how this year's theme—Shades of Reality—describes the whole, expanding beast of a festival: "it appears big, but in reality it is on a small budget.")

He credits box-office hits like *Supersize Me* and *Bowling for Columbine* with getting the mainstream interested in documentary film. In the past, documentaries were seen as "lectures more than films" but that is all beginning to change, bringing more people out to the Edmonton festival.

With this expansion on his mind, Laskowsky is counting down the days until it all begins. The meager funds the festival does have need to last until opening night when ticket sales will get them out of the red.

But relief from finance strain isn't the only thing the festival has to look forward to: the festival is celebrating its 25th anniversary. Global Visions has been bringing Edmontonians perspectives different from those seen on the 6 o'clock news for a quarter of a century, longer than Toronto's Hot Docs and Vancouver's DOXA—longer, in fact, than



any other documentary film festival in Canada

To celebrate the milestone, the festival is premiering films, screening updated films, and pairing old films with new ones. The 1981 film *America in Transition* investigating US-Latin America relations will be shown before the 2006 cinematic examination of environmental refugees from Brazil in *The Refugees of the Blue Planet*.

Other films that have been screened at the film festival before—such as 2004's displaced-by-a-dam saga *Drowned Out*—are back but with updated additional footage to answer the question "what happened next?"

SARAH HOYLES

Clint's pole vault

Famous photo flick transcends clichés

FLAGS OF OUR FATHERS

Directed by Clint Eastwood, Starring Ryan Phillippe, Jesse Bradford, Adam Beach, John Slattery, John Benjamin Hickey, Now playing, *****

IT IS INEVITABLE THAT CLINT EASTWOOD'S *Flags of Our Fathers* will be compared to Steven Spielberg's *Saving Private Ryan*. The former shares the latter's washed out, gritty, you-are-there realism in its depiction of events leading to the iconic flag raising on the Japanese island of Iwo Jima, the turning point for the Americans in the conflict.

Most successful mainstream directors would take that setup and give us the same old rah-rah, war-is-hell movie we've seen a hundred times. But the 76-year-old Eastwood delves deep into the human drama that the six flag raisers were thrown into when they were unwittingly captured by an Associated Press photographer.

The director's epic yet intimate film is based on the 2000 bestseller by James Bradley and Ron Powers. Bradley's father John (Ryan Phillippe), a navy corpsman and

medic, wound up being the de facto leader of the six simply because they needed help hoisting the flag in February 1945. According to his son, the elder Bradley never boasted about his participation in the event.

Only later did her learn that John had been plucked from service to go on a State-side war bond tour along with fellow soldiers Rene Gagnon (Jesse Bradford) and Ira Hayes (Adam Beach).

Gagnon's combat service was negligible. His only contribution to the two Jima campaign was to run up the hill with the flag, though he is at first content to pretend otherwise. Native American Hayes considered his fallen fellow soldier Mike Strunk (Barry Pepper) more deserving of hero status than he, and that knowledge, plus the cruel dichotomy of being a war hero one minute and refused a drink in a bar the next, drives him into an alcoholic stupor.

Eastwood and writers William Broyles Jr and Paul Haggis largely shift their focus away from war movie traditions, portraying the hallucinatory spin the battle left on the soldiers' lives. Forced into an asinine re-creat-



ed climb atop a paper mache mountain at a sold-out football game, they're brought right back to two Iwo Jima here, due to Eastwood's respect for the actual site where 12,000 bodies remain. The director's choice of respect over politics infuses the moving *Flags*, and bodes well for his Japanese-centered *Letters From Iwo Jima*, due next year.

MIKE HEBERT

Hocus focus

Director pulls a movie out of his flash

THE PRESTIGE

Directed by Christopher Nolan, Starring Christian Bale, Hugh Jackman, Scarlett Johansen, and Michael Caine, Now playing, *****

YES, *THE PRESTIGE*, A STORY OF TWO LATE 19th Century London magicians pitting their powers against each other, finds filmmaker Christopher Nolan (*Memento*, *Batman Begins*) attempting to exercise a parallel sleight of hand for the final act's twist.

Truth be told, however, the best trick here comes courtesy of David Bowie. Bowie has never been able to escape his personae on screen—in the past, whether he's played Andy Warhol or an elf king, it always ultimately felt like nothing more than Bowie in a wig. But in his bit role as inventor Nikolai Tesla, the once speedy rocker manages to morph into a facsimile of character actor Tom Skerritt (the resemblance is both odd and uncanny).

A mere illusion, but impressive in a film otherwise marked by mere wisps of charac-

terization despite its high-caliber cast—Michael Caine, Scarlett Johansen, Christian Bale, and Hugh Jackman, among others, with the latter two playing the warring wand wielders. Appropriately, given that the film stars both Wolverine (Jackman), Batman (Bale), and Alfred (Caine), *The Prestige* feels like a graphic novel brought to the screen, what with its rather silly premise—the rivals try to upstage while attempting to perfect a routine called "The Transported Man"—playing out in a richly realized pre-turn-of-the-Century England.

And as with his magicians, Nolan's skills as a showman are all in the creation of atmosphere; while the principal characters are something less than fully formed, not to mention oddly taciturn considering this is the tale of two tragically obsessed men, the narrative push that sees them through to their respective ends maintains enough of an air of curiosity, if not suspense, to keep you engaged. That Nolan can keep you in your seat for a fairly ho-hum thriller is owed



ZOLTAN VARADI

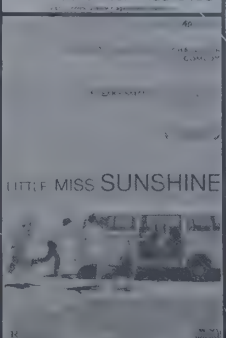
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capsule film reviews

The Black Dahlia Based on the real-life unsolved murder of an aspiring actress/prostitute, this film strips away too much of Elroy's book. You'll need to savour every one of the film's underplayed twists because it's such a deeply uninviting movie experience otherwise. While exciting attention has been lavished on the look of the movie, characterizations and the many tendrils of plot are treated with indifference. The pervasive atmosphere of ruthless ambition, greed, corruption, and racism that Elroy's cops labour in—so effectively rendered in Hanson's *L.A. Confidential*—is merely sketched in around the edges here. Director Brian DePalma falls into his perennial pitfall of creating something unintentionally silly by stylizing the very coherency out of it. ★★☆☆☆ (SL)

The Departed Matt Damon is a cop working for Martin Sheen and Alec Baldwin. Leonardo DiCaprio reports to Irish mob boss Frank Costello (Jack Nicholson), whose thoughts are scarcely troubled by human feeling. Unfortunately, this Martin Scorsese remake of a Hong Kong action classic gives the actors little to play with. So even though Damon is really working for Nicholson and DiCaprio is really a mole for the cops, and even though Nicholson gives a great performance, this trip to the outskirts of the darkness doesn't impress. ★★☆☆☆ (MH)

Fearless The 43-year-old Jet Li ends this phase of his film career with a mostly attractive summons to Chinese pride, via a fictionalized biography of turn-of-the-20th-century fighter Huo Yuanbiao. The hotheaded young Huo is football who won't listen to his fighting master dad. The adult Huo insists on equating victory in combat with mastery of his domain, which eventually sets the of 'train' of tragedy in motion. Martial arts aficionados will have to judge the technical merits of the film, but a consistent vision threads through the carefully constructed scenario—the talky bits aren't just refractory periods between the punchy parts—and Huo's maturation is depicted patient-

ly and palpably. Li and director Ronny Yuen haven't completely negotiated the fine line between national pride and chauvinism, but at least the take home message isn't "beating people up looks cool." ★★☆☆☆ (KW)

Flicka Flicka is a curious hybrid, one that follows the blueprint of the girl-and-horse and a dad who just doesn't understand gene. Instead of drowning the proceedings in cloying clichés, they have grounded the timeworn plot with a bracing dose of reality, while keeping the family-friendly tone intact. Alison (Matchstick Men) Lohman's Katy McLaughlin is a realistic, free-spirited, and unsentimental 16-year-old who whistles away the hours at her stuffy Laramie, Wyoming private school with daydreams of running her family's ranch. *Flicka* rises to the occasion, as wild as advertised, a fresh and intelligent family adventure. ★★☆☆☆ (MH)

Grudge 2 *Grudge 2* is the American remake of the Japanese remake of a low budget sequel to a low budget J-horror movie. That's a lot of reshaping of the same material. All you really need to know is ghosts are scary. Just as Shimizu himself seems stuck in a creative stasis that keeps bringing him back to the *Grudge* series, his characters have a little problem developing too. If Shimizu can't create a creepy atmosphere anymore, he also can't hop between different narratives set at different times as in his first *Ju-On* movie. Unfortunately, this time around the threads—tied together at the end—just seem too frayed. ★☆☆☆☆ (UE)

The Guardian An action/adventure/drama that focuses closely on the grueling requirements for US Coast Guard membership but which fails to develop characters that draw you in. Kevin Costner is the legendary life saver forced to instruct a new class of coast guard hopefuls, including cocky former swim champ Ashton Kutcher. Too many scenes focused on the quirky drills at the expense of getting a chance to know the characters. Costner's performance was mundane, Kutcher gets props for breaking his type-cast as a comedic silly man, but in this cookie cutter action movie, "deep" is a word reserved for the scenes with the seemingly bottomless ocean. ★☆☆☆☆ (IT)

Hollywoodland Director Allen Coulter's feature debut scrutinize the life and death of a great American icon: George Reeves (Ben Affleck), the 1950's TV Superman, whose death by suicide attracts Louis (Adrian Brody), a down and out private detective until a tip leads him straight into the world of Hollywood power brokers, their thugs, and their women. The original title was *Truth, Justice and the American Way*, and indeed the film labours to show the connection between the American's unconscious desires and the

dream factory that sublimates those desires into images. Unfortunately, *Hollywoodland* is no *L.A. Confidential*. ★★☆☆☆ (MS)

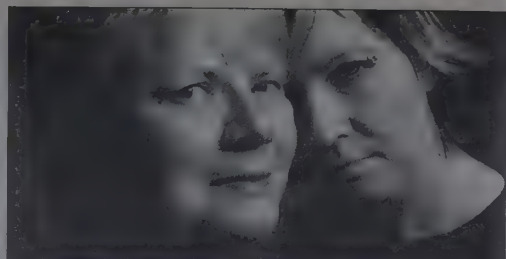
Infamous A good complement to last year's Oscar-winning film about Truman Capote. *Infamous* is simply much more gay—in both the "homosexuality" and "light mood" senses of the word. This Capote is gossipy, clever, and manipulative, reflecting the desperate charm that instinctively tries to find what it is that other people want in order to gain their trust. It's only Nelle Harper Lee (Sandra Bullock, beautifully understating the role) who acts as a conscience, but even she is made complex. Deceptively slick and clever, with flashes of vulnerability that appear through the cracks if you watch carefully. ★★☆☆☆ (MS)

Jackass: Number Two As with the original, videos of morons are spliced together like a skate video. Scenes are assembled somewhat randomly, but with the idea that there should be some kind of progression towards bigger, better, and more dangerous/outrageous stunts. There is no theme, thought or meaning. People are hurt constantly, others respond with laughter, and a good, horse semy time is had by all. Some skits are more extreme, but on the whole the film feels a little forced by the last half hour. Still, good fun, if you're willing to entertain the remnants of your teenaged sense of humor. ★★☆☆☆ (UE)

Little Miss Sunshine Unrepressing Olive (Abigail Breslin) has earned a place at the regional children's beauty pageant, take a marathon road trip in a dilapidated VW bus. Cue a fresh take on most of the typical "road movie" clichés (and, indeed, a few surprises), some major funny family bonding moments, and a not unexpected lesson about winning and losing that manages to stay just this side of squelchy. The performances are uniformly fantastic and the "abnormal humour" is perfect for late summer. ★★☆☆☆ (CN)

Man of the Year It takes a nearly perfect script, flawless direction and a dedicated and talented cast to be able to transition from romantic comedy to political thriller and back again. That is why the all-star cast and crew should not feel so dejected that they have somehow missed the mark. *Man of the Year* is the latest film to offer its take on the democratic process, or the lack thereof, with some thinly disguised jabs at George W. It contemplates a fantasy that so many of us share—to finally see a politician tell it like it is. ★★☆☆☆ (LB)

The Protector Kham (Tony Jao) and his father raise elephants in the Thai countryside. Pop is killed for resisting government types who kidnapped the elephants and Kham must travel to



PERILOUS ODDS On the right, 27-year-old Heather Watson-Burgess. On the left, her mom. Her mom has breast cancer. Her mom's mom had breast cancer. Her mom's mom's mom had breast cancer. So did virtually all of her aunts. In her directorial debut, Watson-Burgess explores the unique family dynamic that emerges from this extraordinary circumstance. You can see the result, *At My Mother's Breast*, free on Oct 26 at 7 pm at the Metro Cinema as part of Breast Cancer Awareness Month. All donations will be contributed to the Canadian Breast Cancer Foundation.

Australia to find the family's sacred charges. It's a flimsy plot developed for Jao to show off the Muay Thai fighting style that made his last film, *Ong Bak*, such a hit. But that movie made some pretense at cobbling together a story: this one eagerly throws off such shackles in its rush to get at the bone crunching and head smashing. But *The Protector* is so over the top, so terribly acted, so crazed that it's entertaining despite itself. ★★☆☆☆ (TM)

The Queen This is undeniably a classic two-hander about the Elizabethan monarch and her advisor, yet there's something not quite on about the idea of a film on the present monarch. In the 21st Century we ought to have got over our strange fascination with hereditary power and privilege. Frears' film seems altogether too soft and reverential, though it masquerades as a pithy critique of all things royal. This is a film that, for all its scenes of Elizabeth doing "normal" things like drinking tea, answering telephones, weeping, and swearing has no interest in determining whether the members of the monarchy are really "just like us." ★★☆☆☆ (CN)

The Road to Guantanamo Isn't it a relief to know that the torture and detainment of innocent people still has the power to appal you? I was relieved, anyhow. Through interviews and reenactments, Michael Winterbottom and Mat Whitecross's film relates the true story of four young British Muslims of Pakistani extraction who ended up in American military prison in Cuba through interviews with the actual participants and on-location re-enactments. It shares the best qualities of reality TV, most compellingly the chintzy immediacy of digital video, which makes you feel like you're watching someone's home movies gone horribly wrong. ★★☆☆☆ (SL)

The Science of Sleep Michel Gondry (*Eternal Sunshine of the Spotless Mind*) explores dream states as a double-edged sword capable of unleashing all kinds of lunacy—both whimsical and self-destructive. Pulled between reality and fantasy, tortured artist Stéphane (Gael García Bernal) retreats into the vivid landscape of his dreams, notably, Gondry is clearly in art house mode, and what saves it from becoming a laboured watch is his sense of humor. In the end, though, the humour and delicious visuals can't cleanse the taste of a soiled relationship (in this case, with Charlotte Gainsbourg). Anything's possible in your dreams, which makes the nature of reality truly tragic. ★★☆☆☆ (DA)

School for Scoundrels Based on the premise that a perfectly nice guy (with less than smooth moves) can be taught to be a ladykiller. Roger (Jon "Napoleon Dynamite" Heder) is a well-meaning young fella who just can't seem to catch a break. Enter Dr. P (Billy Bob Thornton), a mysterious man who teaches a secret course to turn wimps into alpha males. You'd think that at some point the movie would question the idea of such lowest-common-denominator concepts of masculinity. A remake of a 1960 British film, which is itself based on a series of real-life self-help books: maybe that's why the 2006 version seems so retro in its values. ★★☆☆☆ (MS)

Shortbus Notorious for being the first mainstream movie featuring real, unstimulated sex, *Shortbus* nearly cast Sook-Yin Lee her job at the CBC. But the film is in no way paragonic; it's compassionate and serious about sex. *Shortbus*, named after the small school bus for "the gifted and the challenged," is a sex doc and revolutionary space where the rule is industry, intimacy, openness, and "permeability" is the quality of allowing other people and ideas to flow through the self. Rather than present a cure-all solution to the problem of sex, *Shortbus* asks us to consider the possibilities: neither polyamory nor monogamy is held up as the universal answer. ★★☆☆☆ (MS)

The Trailer Park Boys Movie Like a lukewarm bath, *The Trailer Park Boys Movie* could really use two things: more heat and more Bubbles. The feature film adaptation of the series admirably sticks to what it knows: the comings and goings of the folks in Sunnyvale Park. But what's an often endearing and chuckle worthy halfhour of television feels overextended and tiresome here, like an off-week episode stretched out over two hours. In particular, their running sight gags—the show's equivalent of catch-phrases—have already been milked for all their worth on the series, which wasn't much in the first place, and the new jokes resonate with all the hilarity of particularly uninspired sketch comedy. ★★☆☆☆ (ZY)

Trust The *Man Happily* ever after is boring, which is probably why movies about what that really looks like are so rare. Director/writer Bart Freundlich takes it on, with a light touch and a fine cast, lead by spouse Julianne Moore and David Duchovny as parents of young children living in New York. As the anomalous man from the mommy-and-me set, Tom (Duchovny) soon finds himself an object of attention and embarks on an affair. Candid discussion of sex, desire and compatibility becomes obsessive conversation, delivered in snappy, cleverly risqué adult banter. But then the what-ifs of freedom and new starts edge their way out of the subtext and into consciousness. It's disappointing and banal, but at least someone has the nerve to say so. ★★☆☆☆ (MS)

The Wicker Man Neil LaBute remaking of an old British cult flick is like putting a Ming vase in the hands of a chimpanzee. He's not much of an artist with the camera, and he has stripped the original of its originality, to advance the idea that matriarchal societies are at least as bloodthirsty as patriarchal ones—if not more so. Nicholas Cage portrays a cop who gets mixed up with pagan society and is soon reduced to manically running around threatening people. The original tried to illustrate the difference between dogmatic Christianity and neo-pagan beliefs. LaBute's modus operandi is to consist of provoking audiences just for the hell of it. ★★☆☆☆ (LL)

Reviewers: Dave Alexander, Lodewyk Brandenkamp, James Efland, Mike Hebert, Scott Lingley, Leah Linkle, Tom Murray, Celia Nicholls, Mari Sasaki, Isha Thompson, Zoltan Varadi, Kevin Wilson

ALTERNATIVE VIDEO

EDMONTON'S COOLEST VIDEO STORE

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3 OVER THE HEDGE

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3 DARK CITY

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TOP RENTALS

1

2

3

PRINCESS

THE HOTTEST BIG-HEARTED MARRIED COUPLE OF GRAPHICALLY DEPICTED SEXUAL ACTS

"PLAYS LIKE WOODY ALLEN'S MARRIAGE WITH MONEY SHOTS"

with George Michael

SHORTBUS

You've got to get on your off

SHORTBUS

Nightly
7:00 And 9:00 pm
Sat & Sun Matinee
2:00pm

Rated R explicit sexual content

PRINCESS

"ACCOMPLISHED IMPRESSIVE FILMMAKING"

"A VISUAL TRIUMPH"

"AMAZING AND COMPLETELY ORIGINAL"

"SUMPTUOUS"

"PROVOCATIVE"

MARIE ANTOINETTE

Adapted from the novel by Jean Planchet

MARIE ANTOINETTE

Nightly
6:50 And 9:10 pm
Sat & Sun Matinee
2:30pm
Rated P G

listings

PHONE: 430-9003 FAX: 432-1102 EMAIL: info@see.greatwest.ca DEADLINE: FRIDAY 5 PM

LIVE MUSIC

ALTERNATIVE

AVENUE SKATEPARK 9030-118 Ave. — Oct 27
Monster Bash w/ Sydney, Rosewood, Calico Drive, Drive by Punch, The Bleeding Alarm & Paris on a Good Day. Wear a costume or bring a food bank donation to win prizes Nov 3 On the Sidewalk Bleeding EP Release party w/ Except My Life, The Rivers, Heat, The Stridup, La Bella Vendetta & Eliza.
BACKROOM VODKA BAR 10324-82 Ave., (upstairs) — Info: 436-4418
BLACK DOG 10425-82 Ave., 439-1082 — Sat Rock Class

DINWOODIE LOUNGE U of A Campus Info: 492-2048
MEGATUNES 10355-82 Ave. — Sat, 3 pm. The Sodas & Greg Keeler w/ 434-6342
NEW CITY 10081 Jasper Ave., Palladium Building, 429-CLUB — The Trash Binge w/ Dis Hazz, Numb & Beard of Bass, Fri Black Lids w/ Brewbats & Subomatics Tue Hollowing w/ Zambie Girl, Continuum Flux, Capital City Burlesque, DJ Denish Wed DJ Wednesday w/ Anoxic, Wish & S.O.S
NKIKI DIAMONDS 8130 Gateway Blvd., 439-8006
ON THE ROCKS 11740 Jasper Ave., 482-4767
POWERPLANT U of A campus — Sat The Sodas w/ Greg Keeler & Andre Frier Sun Kid Kool w/ 434-6342
ROCK ON THE ROCKS 11740 Jasper Ave., 482-4767
STARLITE ROOM 10030-102 St., 428-1099 — Thu The Cape May CD Release w/ Field & Stream Tue Islands w/ The Bearded Ladies
THE STUDIO 9510-105 Ave. — Oct 28 Hollowen Zombie Dance Party w/ Profundo Rosa, Cocodino, Gloom Room, Jukebox Shock, Under Outrage, Sex Party, Order of Chaos & Cautic
VELVET UNDERGROUND 10030-102 St., 428-7827 — **THE NRMUS WLCM** Fri Release w/ guests Sat Dual CD release w/ Keating Sun Where's the AI w/ DJ File, Progo & Z Live Drive Tue Trainwreck Tuesday Wed Lucious Wednesday
WUNDERBAR HOFBRAUHAUS 8120-101 St. — New A Christian Hanson CD Release party w/ Hot Panda. Info: 436-2286

BLUES & ROOTS

ACQUIRED TASTE TEA CO. 12233-102 Ave. 414-6041 — Nov 2 Brent Parris
BAR-B 4249-23 Ave. — Info: 461-2244
BLUE CHAIR CAFE 9624-76 Ave. — Thu New talent showcase Fri Sat Goye Delorme Sun Rosette Guter Duo Wed Marshall Lawrence.
BLUES ON WHITE 10329-82 Ave. — Info: 439-5058
DUSTER'S PUB 6402-118 Ave. — Fri-Sat Bumping Sands. Info: 474-0997
FRESH START CAFE Riverbend Square, 438-6410 —

HOT SHOWS

OCT 26 — The Cape May CD Release Starlite Room 10030-102 St. w/ Field & Stream and This Civil Twilight
OCT 27 — Black Lips City Suburbs 10081 Jasper Ave. w/ Brewbats & The Subomatics
OCT 27 — Monster Bash Avenue Skatpark, 9030-118 Ave. Sydney, Rosewood, Calico Drive, Drive by Punch, The Bleeding Alarm & Paris on a Good Day
OCT 28 — The Sodas w/ Greg Keeler Powerplant U of A campus w/ Andre Frier Oct 28 — Sloan Denwood Lounge U of A Campus w/ The Take Cansons. Tickets \$17.50 w/ Blackbilly, Listen Megatunes SU 10:00am and 1M
OCT 29 — Kid Kool & Babop Cortez Powerplant U of A campus
OCT 31 — Islands Starlite Room, 10030-102 St. w/ The Bearded Ladies
OCT 31 — Halloween! New City Suburbs, 10081 Jasper Ave. Zambie Girl, Continuum Flux, Capital City Burlesque & DJ Denish

Fri Jim & Gail Hegler
JAX BEAN STOP 9 Sioux Rd., Sherwood Park — Info: 415-3334
LB'S COUNTRY PUB 23 Atkins Dr. St. Albert — Info: 460-9100
LEWIS BAR & GRILL 1107 Knudwood Rd. 440-1063 — Every Man N. Gary Thomas & guests
O'CONNOR'S IRISH PUB 9013-88 Ave. — Info: 465-4836
ROSE'S BARON BAR 6108-28 Ave. — Info: 440-1570
UNCLE GLEN'S EATERY & SPORTS PUB 7666-156 St. — Fri-Sat, Party Amico & Brian Gregg
WHISTLE STOP LOUNGE 12416-132 Ave. — Fri-Sat Slowburn. Info: 451-5506
XWRECKS 10143-50 St. — Info: 466-8069

JAZZ

BOGANI CAFE 23rd Ave. & 111 St. — Info: 440-3528
FOUR ROOMS 137 Edm City Centre East, 426-4767 — Thu-Sat Don Skolman Nov 2-4 Lab Hands
HUBERT'S 7601-115 St., 436-1161 — Fri-Sat The Althea Cunningham Trio w/ Tony King & Donover Remer Wed-Wednesday w/ DJ Fredrick
JEFFREYS CAFE 9640-142 St., 451-8890 — Fri Louise Dawson
LA TABLE DE RENAISSANCE 10046-101a Ave. — Info: 429-3386
MANOULIN BOOKS 6419-112 Ave., 479-4050 — Sat, 2 pm. Improvised Trio w/ Thom Goble, Ron de Jong & David Haye
MURRIETA'S BAR & GRILL 10612-82 Ave. — Info: 438-4100
RIVERSIDE BAR & GRILL 367 St. Albert Trail, 460-1122 — Every Sun The Red Ants
YARDWARD SUITE 10203-86 Ave., 432-0428 — Fri Kismet & The Rotting Fruit Tue Hollowen Xploration w/ Fat Dave Crimewave, Down the Hatch & Wofler Thin Mints Wed Minority Music w/ Outfall

POP & ROCK

AZUKAR 11733-78 St. — Info: 479-7400
BALCONY 11733-78 St. — Info: 430-9200
CASINO EDMONTON 7055 Argyle Rd., 463-9467 — Fri & Sat Alton Christie
CASINO YELLOWHEAD 12464-153 St., 424-9467 — Fri & Sat Robin Kelly
COWBOYS COUNTRY SALOON 10080-180 St. — Info: 481-8739
HOMEROWNSOUL SHACK 8102-10324-82 Ave. 789-7009 — Every Sat, 5 pm. live music
HONEST MUR'S 8937-82 Ave. — Info: 463-6397
J.J.'S PUB 11827 St. Albert Trail, 489-7462 — Fri-Sat Surprise Halloween Band
J.P. RANCH SALOON 15326 Stony Plain Rd. — Info: 459-1906
JERKYL & HYDE PUB 10410-100 Ave. — Fri Headline. Info: 426-6381
KINGSNIGHT PUB 9221-34 Ave., 433-2599 — Fri Crush
RENDEZVOUS 10108-149 St., 444-1822 — Fri Necromani w/ Red Tide, Reverend Kill & Squidart Sat Crundellier, Triple Exposure, Mantari
SECOND URBAN Gateway Plaza, 10310-34 Ave. — Mon Ron Taylor
CUBAN LOUNGE 8103-105 St., 439-3388 — Thu Sonc Band of the Month. The Coconino Playboys Fri Fall Line of Sight

PUB MUSIC

ALEXANDERS LOUNGE Chateau Nova Hotel, 159 Airport Rd. — Every Fri, Sat Eric Miller
ATLANTIC TRAP & GILL 7704-104 St., 432-4611
BUD'S LOUNGE Londonderry Mall 66S, & 137 Ave. — Every Thu 9pm Jam live. Every Sat 9pm live entertainment
CELI'S IRISH PUB 10338-109 St., 426-5555 — Every Mon, Tue, Wed, Thurs, Fri, Sat Captain Tractor Every Fri 10:00-1:00 w/ Sat Jam
CROWN & ANCHOR 15277-113 St. — Info: 472-7696
DUKE OF ARGYLE 7230 Argyle Rd. — Info: 465-7931
ELEPHANT & CASTLE ON WHITE 10314-82 Ave. 439-4542
THE NEW HOUSE 9020 McGrimy Ave., St. Albert — Info: 458-0840
O'BRYEN'S IRISH PUB 10616-82 Ave., 414-6766 — Mon DJ Angus w/ Slowburn Tue Irish Jam session w/ Shannon Johnson & Irish dancers Wed Chris Wyniers of Captain Tractor & guests
SHERLOCK HOLMES Burnham Street, WEM — The Wed Tony Daze
SHERLOCK HOLMES Capriano Mall — The Sat Tim Cullen Man-Wed Ron Pedersen
SHERLOCK HOLMES Rex Howard Way — The Sat

Dave Hebert Man-Wed Lyle Hobbs
THE BEER HUNTER 7522-178 St. — Info: 489-7877
THE DRUID 11606 Jasper Ave. — Info: 454-9928
THE DRUID SOUTH 2940 Calgary Trail — Info: 465-1000

DANCE CLUBS

ALTERNATIVE

BACKROOM VODKA BAR 10324-82 Ave., (upstairs) 436-4418 — Mon Local Motive — House parties Tues-Thurs 10:00pm-1:00am w/ DJ Denish
BOOTS 10242-106 St., 432-5014 — Open 7 days/week. Happy Hour 3 to 8 pm Fri Retro Danc. Sat Rockabilly Saturdays w/ DJ Derrick & Manny Muleto, Mike Snapper 11 pm
BUDDY'S NIGHT CLUB 117259-Jasper Ave., 488-7736 — Open Nightly 9-3 Sun Rotating drag shows in The Stardust Lounge w/ Ma Bianca & Ma Vanity Fur, GoDiva & Donatella NE1 in the GoDonna Show, DJ WestCoastBashDaddy Man Amour Strip Contest w/ Mia Fellow & DJ WestCoastBashDaddy Tue Free pool & bouncement DJ Arrowchaser Wed Pump Day w/ DJ Seavoy Sean Thu Wet Undies contest w/ Mia Fellow & DJ WestCoastBashDaddy Fri DJ Eddy Tookish Saturdays no cover before 10 pm. DJ Undies Night (men only) Free pool & tournament. DJ
DANTE'S BISTRO 17232 Stony Plain Road, 486-4448 — Fri 7PM Fridays test messaging singles party Sat DJ Johnny Sky. Info: www.dantesbistro.com
DECADENCE 10018-105 St. — Sat Soul Heaven Saturdays w/ T-Bass & Femme Fun First and last Saturday of the month for event call 990-1972 or www.dancespace.com
DEVIN'S 10507-82 Ave., 437-7489 — Happy hour until 7 pm every night
DEWEY'S Powerplant (U of A) — Every Man Margins of Sounds w/ Baggy and Pote 1, chills beats, dub reggae, hip hop
FLITY MCMARTIN'S 10511-82 Ave. (upstairs) 437-7489 — Happy Hour Every Day 5-9 pm Man Meel Mondays Tue Twisted Trina Wed Bar star college night Thu Punk Rock Bingo Fri & Sat Shoke Yo! Ass Weekend w/ DJ Sental K (dance, all rock, retro) Sun Industry night, hall price everything
HALO 10538 Jasper Ave., 423-4256 — Fri The Mod Club, Sat, 10:00 PM, indie, pop, new wave, reggae & disco music w/ DJ's Blue Jay & Tary D Sat For Those Who Know — dance house w/ Junior Brown, Ramo, Wayne Sherrington & Luke Morrison
JAX'S 12315-118 Ave., 448-3650 — Fri Whiskey Funk w/ DJ Resident Funk & Man Hater, house drum 11 bass Sat DJ Numbogin & guests, house hardhouse, trance NC Sun Free pool all day freestyle put your name down
NEW CITY LIKED LOUNGE 10081 Jasper Ave. 429-CLUB — Mon Make it Munchies Mondays Wed 80s Punk & 80s Meel Night Thu Rub a Dub w/ Jaxus & his Apocotes Fri Your Weekly DJ Meeting w/ Adam & Jesus Sat New & Used Candy w/ Texas Chainsaw Mascara & Naz Nomad

NEW CITY SUBURBS 10081 Jasper Ave., 429-CLUB — Thu Bingo Trashetato Thursdays w/ Texas Chainsaw Mascara & Naz Nomad Fri Live Events Night Sat Saturday Sucks w/ Niki Roteloya & Blue Jay Wed DJ Wednesday, 4 original bands
NKIKI DIAMONDS 8130 Gateway Blvd., downstairs, 439-8006 — Wed Punk Night Wednesdays
ON THE ROCKS 11740 Jasper Ave., 482-4767 — Fri-Sat Live Music: Thu Solos in the City, dance lessons & Cuban Salsa DJ
PRISM BAR & GRILL 10524-101 St., 990-0038 — Wed Wings The Sports trivia. Call for upcoming events
SAVOY BAR 10401-82 Ave. — Wed Sabor Latin music w/ Cenzo Fri Buba transcontinental indie trash w/ Flyboy Sat Wunderlust: balloon beats w/ Ben Hot Sun Mondo Electro: '60s trash w/ DJ Dan Electro
STARLITE ROOM 10030-102 St. — Fri Cherry Fridays w/ DJ Jason PL
TANTRIA 10147 Saskatchewan Dr., 434-8699 — Mon — Thu & Sun 5 pm - Midnight; Fri & Sat 5 pm - 2 am (Dancing 10 pm - 2 am)
THA BASSMENT INC. 125208-118 Ave., 488-7105 — Hip-hop, R&B, & Top 40 Music. All ages dance

EIGHT DAYS A WEEK

PICK OF THE WEEK



THE BREWTALES NEW CITY

Edmonton's legendary shirt-lacking '90s garage punk outfit storms the New City stage for two nights of blissful grit insanity. Oct 27 & 29. (10081 Jasper Ave.)

AT MY MOTHER'S BREAST METRO CINEMA

An intimate and personal documentary chronicling the courage, love, and grief of one family's difficult legacy. Free, as part of Breast Cancer Awareness Month. (Zeidler hall, Citadel Theatre)

MONSTER BASH AVENUE SKATEPARK

Monsters, bashing, and bands galore at the Skatepark's Halloween party, featuring Drive by Punch, Sydney, and guests. Bring a costume and a food bank donation. (9030-118 Ave.)

loudQUIETloud WUNDERBAR HOFBRAUHAUS

"Well, sit right down, my wicked son and let me tell you a story..." A one-shot screening of the turbulent life, death, and resurrection of notorious noisemakers The Pixies. (8120-101 St.)

UNWRAP YOUR CANDY TRANSALTA ARTS BARN

A delectable evening of tales by Doug Wright, examining the terrors of childhood, and the perils of being an unsuspecting audience member. (10330-84 Ave.)

GHOST HUNTER LOYD AUERBACH CITY CENTRE CAFETERIA

JFK University Prof. Director of Paranormal Investigations, and professional ghost hunter Loyd Auerbach will share stories from his most perplexing expeditions. (10600-104 Ave.)

HALLOWEEN! NEW CITY

The freakiest, most scandalous Hallows' Eve show to hit E-town, featuring Zombie Girl and the Capital City Burlesque. Vampy attire is encouraged. (10081 Jasper Ave.)

LA BELLE EPOQUE FASHION FUNDRAISER CAFE SELECT

Gruada Boutique hosts their fashion show featuring Canadian & internationally designed clothing & jewelry, proceeds benefiting the Change for Children charity. (8404-109 St.)

ESTRANGED PROXIMITIES LATITUDE 53

Patricia Reed's multi-media installation examining the banal, daily choreography of public spaces, showing alongside Commonscape, a photographic analysis of Banff's tourist-town community. (10248 106 St.)

THURSDAY
26

FRIDAY
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SATURDAY
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SUNDAY
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MONDAY
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TUESDAY
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WEDNESDAY
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NEXT THURSDAY
2

TICKETS LEGEND

AIRD - Arden Theatre, 5 St Anne Street, St. Albert, (780) 459-1542, boxoffice@st-albert.net, ardentheatre.com • CIT - Citadel Theatre, 9828-101A Ave., 425-1820, 1-888-425-1820, citadeltheatre.com • HOR - Horizon Stage, 315 Jasper Ave., Spruce Grove, 952-8995, horizonstage.com • IIX - Iix on the Square, 9930-102 Ave., 420-1757, 1-877-888-1757, iixonthequare.com • TM - Ticket Master, 451-8000, ticketmaster.ca

club every Fri & Sat.
THE ATTIC 10407-82 Ave., 433-1969 — Wed Hi-ball Night Thu Student Nite
THE ELEPHANT & CASTLE WHITE Ave 10314-82 Ave., 439-4545 — Thu Sleeman Method Thursdays — DJ Handpump, down-tempo & eclectic hip hop. www.aandwhite.com
THE ROOST 10345-104 St., 426-3150 — Thu Gorgious Hostess Dr. Last Tronic, drag kings & queens, burlesque & rotating shows Fri All request dance party w/ DJ Jazzy Sat Monthly theme parties, DJ Jazzy upstairs (new music), DJ Dan & Mike downstairs (retro music) Sun Fabulous drag show every Sunday w/ Hostess Connie Lingua & The Gay Game Show. Hours: Sun & Thu, 8 pm - 3 am, Fri & Sat, 8 pm - 4 am, closed Mon-Wed. Info: www.theroostclub.com

TWILIGHT AFTERHOURS 10118 105 St. — Fri Flashback house/road w/ Johnny Dangerous, Andy Inertia w/ guests Sat hard NRG/techno/funky w/ Jeff Hills, Sax, Big Daddy, DTR, Tweek!

UNION HALL Argyle & 99st, 702-0318 — Thu Hi-ball specials Fri Ladies Night Sat T'N' A Saturdays.

VELVET UNDERGROUND 10030 102 St. — Tue Trainwreck Tuesdays - Punk Rock Wed Lushious Wednesdays w/ The Bots Thu NRMIS WLCM w/ DJ Nik 7 Sun Where It's At Saturdays w/ DJ Sweetz, Prosa & Deane

WUNDERBAR HOPBAR/HAUS 8120 101 St., 436-2286 — Tue Hopster Twister Wed Road One feat. DJ Tono & Aminder Brown Thu In & Out feat. DJ Paul & Frank Fri & Sat local DJs & bands Sun DJ Ragun & co. w/ trances, dance & rock styles.

Y AFTERHOURS 10028-102 St., (alley entrance) — Fri Foundation Fridays - hard house/garage/bravals w/ Nic-C, Ryan Wade, Steven M, Brian, Dragon, Nektar Delano, Tealoro, Johnny Dangerous, Tanna J. Sat Release Saturdays funky/electic/road house/techno w/ Luke Morrison, Tony Donohue, Erin Eden, Donovan Tony P, Rob Trypomene, Brian Doyle, Derlan, Trac [Hillside]

TOP 40

180° RESTAURANT & NIGHTCLUB 10730-107 Ave., 414-0233 — Every Thu Hip Hop & open mic Fri Sexy Friday Every Sat Dance Hall reggae night w/ Generation II Vexa & DJ Pochoe w/ G.U.I Sound
AZUKAR 11733-78 St., 479-7400 — Wed Free Solo Lessons Thu Free Solo Lessons Fri Free Solo Lessons Fri & Sat Live Latin band & DJ Papa. Info: www.edmonlonazucar.com

BAR NONE 10545-82 Ave., 432-5058 — Drink specials all night Fri & Sat

BILLIARD CLUB 4200, 10505-82 Ave., 432-0335 — Thu Tronic Thursdays, Live DJ, drink specials.

BLIND DUCK 10416-118 Ave., 479-7193 — Wed & Fri DJ Grand Master Rich Carr

CAFÉ SELECT 10018-106 St., 428-1629 — Fri DJ Slacks & Trypomene

CALIENTE NIGHT CLUB 10815 Jasper Ave., 425-0830 — Thu Urban Substance Ladies Night w/ Urban Substance Sound Crew featuring DJs InVincible, ShortRound, Echo, SpinCycle, BabyGirl & Touch It Fri FunFiction Fridays w/ DJ InVincible, Bomb Squad, Weapon X & BabyGirl Sat SoulOut Saturdays Sun Ladies Night w/ DJ InVincible, Wed Old Skool w/ DJ Shoka-Saan, DJ Sin & DJ Insiguit, Tue Basement Tuesdays reggae night w/ Bomb Squad, Q.B., Chrome Nine & weekly guest DJs

CEBU'S IRISH PUB 10338-109 St., 426-5355 — Mon

Get Your Funk On w/ Quoate Fri Cinco De Mayo Sat Various Fundraisers, Wed Hot Wheels
CHASE NIGHTCLUB 10345-105 St., 969-6969 — Tue Calypso & Latin dance Fri Sitius Friday, R&B, hip hop & reggae.

CHIMAY'S 8318-144 Ave., 478-1770 — Sat Ladies Night Top 40 Sun Happy hour all day, free pool
CLAREVIEW PUB 132 Ave & Victoria Tr., 414-1111 — Tue & Thu Karaoke Wed DJ Lex & DJ Fire Sun DJ Fiona plays today's hottest hits & yesterday's classics NC ever!

CRISTAL LOUNGE 10336 Jasper Ave., 426-7521 — Fri Fundraiser Night, call 990-3692 for bookings Sat legendary Urban Saturdays - R&B, hip hop, reggae, soca w/ DJ InVincible & MC J-Honey, [Hillside]

ELEVATION LOUNGE 10309-81 Ave., (upslope), 433-4979 — DJ 4Play playing the best of Top 40 & retro music all week long Wed Guest bartenders Thu Salsa Night, 8 pm NC

ESCAPE ULTRA LOUNGE WEM, 489-1330 — Wed Wild On Wednesdays, Ladies Night Fri FunFiction Fridays Sat Saturday Night House Party w/ Urban Metropolis feat. Jin the emcee live in concert. Info: www.escapeultralounge.com

FEVER West Edmonton Mall, Phase 3 — Wed Industry Night Fri DJ Shocker Sat Saturday Night Fever. Info: www.livemusic.com

FLUID LOUNGE Jasper & 109 St., 906-7939 — Sat DJ Jon Jhon

FUNKY BUDDHA 10341-82 Ave. — Tue Cool Latin Tuesdays, dance lessons at 8 pm

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 930-4061 — Thu 8-11 R'n' Roll Trivia Fri & Sat DJ Rory

GAS PUMP 10166-114 St., 488-4841 — Fri & Sat dance music by DJ Christian Sun Howard Street long weekend Sundays. Dance music by DJ Travis. Mandatory coat check/dress code/no cover charge

GINGUR SKY LOUNGE 11505-118 Ave. — Every Thu Urban Substance Thursdays w/ Urban Substance Sound Crew. Info: www.gingursky.com

GLOBE TAP BAR & GRILL 10045-109 St., 426-7111 — Fri & Sat Top 40 w/ dancing Sun Industry night

H2O SPORTS BAR & LOUNGE 10044-82 Ave., 433-5794 — Tue & Thu & Sat & Sun Karaoke DJ Double Jack plays the best in dance, rock & pop

IRON HORSE 8101-103 St., 438-1907 — Fri DJ Loose Cannon Sat Urban dance party w/ DJ 420

KELLY'S 11540 Jasper Ave., 451-8825 — Mon Free Pool Wed & Sun Karaoke Happy Hour 11 am - 7 pm daily

KINGSKNIGHT PUB 9221-34 Ave., 433-2599 — Thu Live music, karaoke w/ Smirking Jay in the Venue Fri Ladies Night in the Venue w/ male dancers 8 pm, karaoke 1 pm, live band 10 pm in the Kingsnight Sat Karaoke in the Venue 9 pm, live bands 10 pm in the Kingsnight.

LIVEWIRE BAR 1160 Knaewald Rd., 440-1063 — Thu - Sat DJ Dove Sun Karaoke

METRO 10250-106 St. — Wed, Thu & Sat, info: 990-8934

NEWCASTLE PUB & GRILL 6108-90 Ave., 490-1999 — Fri Live Music Sat Ladies Night & Live Music

NIKKI DIAMONDS 8130 Gateway Blvd., downstairs, 439-8006 — Fri & Sat DJ w/Dancing, Top 40 & requests

OVERTIME BROILER & TAPROOM 10304-111 St., 423-1643 — Thu Extreme Thursdays feature cheap drinks & local music

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GIGS AT A GLANCE

THURSDAY 26

NEW CITY — Trash Kings w/ DJs Nazz Nomad & Beard of Bees; SIDETRACK CAFE — Axiomatic w/ Whitehall & Jeremiah; STARLITE ROOM — The Cape May CD release w/ Field & Stream; VELVET UNDERGROUND — NRMIS WLCM; BLUE CHAIR CAFE — New talent showcase; FOUR ROOMS — Don Skakun; SHERLOCK HOLMES Bourbon Street, WEM — Tony Dizon; SHERLOCK HOLMES Capilano Mall — Tim Cotton; SHERLOCK HOLMES Rice Howard Way — Dave Hiebert; URBAN LOUNGE — Sonic band of the Month: The Casanova Playboys.

FRIDAY 27

AVENUE SKATEPARK — Monster Bash w/ Sydney, Rosedead, Colica Drive, Drive by Punch, The Bleeding Alarm & Paris on a Good Day; NEW CITY — Black Lips w/ Brownals & Subatomic; SIDETRACK CAFE — Halloween Rumble w/ The Deadheads, The Nightwalkers & The Igniters; VELVET UNDERGROUND — Rida Theory w/ guests; BLUE CHAIR CAFE — Goya Delorme; DUSTERS PUB — Burning Sands; FRESH START CAFE — Jim & Gail Hepler; UNCLE GLEN'S — Patsy Amico & Brian Gregg; FOUR ROOMS — Don Skakun; HULBERT'S — The Altheo Cunningham Trio w/ Tony King & Donovan Reimer; JEFFREYS CAFE — Louise Dawson; YARBIRD SUITE — The Claudio Quinter; CASINO EDMONTON — Allen Christie; CASINO YELLOWHEAD — Robin Kelly; J.J.'S PUB — Surprise Halloween Bands; JEXYL & HYDE PUB — Headbites; KINGSKNIGHT PUB — Crusty; RENDEZVOUS — Neonator w/ Bad Ties, Reverend K&L & Squidward; URBAN LOUNGE — Line of Sight; ALEXANDERS LOUNGE — Eric Miller; SHERLOCK HOLMES Bourbon Street, WEM — Tony Dizon; SHERLOCK HOLMES Capilano Mall — Tim Cotton; SHERLOCK HOLMES Rice Howard Way — Dave Hiebert.

SATURDAY 28

BLACK BOX — Poor Choices; MEGATUNES — 3 pm, The Sodas & Greg Keeler; POWERPLANT — The Sodas w/ Greg Keeler & Andre Esher; SIDETRACK CAFE — Halloween Bash w/ The Refractors; THE STUDIO — Halloween Zombie Dance Party w/ Profundo Raso, Cocatooz, Gloom Room, Jukebox Shock, Under Outrage, Sex Party, Order of Chaos & Caustic; VELVET UNDERGROUND — Dual CD release w/ Keating; BLUE CHAIR CAFE — Goya Delorme; DUSTERS PUB — Burning Sands; UNCLE GLEN'S — Patsy

Amico & Brian Gregg; FOUR ROOMS — Don Skakun; HULBERT'S — The Altheo Cunningham Trio w/ Tony King & Donovan Reimer; HANDBOOK BOOKS — Thom Golub, Ron de Jong & David Hoyle; YARBIRD SUITE — MODO Trio Gd Release; CASINO EDMONTON — Allen Christie; CASINO YELLOWHEAD — Robin Kelly; J.J.'S PUB — Surprise Halloween Bands; RENDEZVOUS — Crundhoffer, Triple Exposure, Martin; URBAN LOUNGE — Line of Sight; ALEXANDERS LOUNGE — Eric Miller; SHERLOCK HOLMES Bourbon Street, WEM — Tony Dizon; SHERLOCK HOLMES Capilano Mall — Tim Cotton; SHERLOCK HOLMES Rice Howard Way — Dave Hiebert.

SUNDAY 29

POWERPLANT — Kid Koola w/ Bebo Cortez; SIDETRACK CAFE — dj dude-man w/ The Comedy Factory Show, DJ Clayboy & The Rotting Fruit; VELVET UNDERGROUND — Where it's At w/ DJ Fire, Prosa & 2 Live Drive; BLUE CHAIR CAFE — Rosette Gubar Dug; RIVERSIDE BAR & GRILL — The Red Ants.

MONDAY 30

LIVEWIRE BAR & GRILL — N. Gary Thomas & guests; SECOND CUP Gateway Plaza — Ron Taylor; O'BRYNES IRISH PUB — DJ Angus w/ Slowburn; SHERLOCK HOLMES Bourbon Street, WEM — Tony Dizon; SHERLOCK HOLMES Capilano Mall — Ron Pederson; SHERLOCK HOLMES Rice Howard Way — Lyle Hobbs.

TUESDAY 31

NEW CITY — Halloween w/ Zombie Girl, Continuum Flux, Capitol City, Burlesque, DJ Dervish; SIDETRACK CAFE — Halloween Explosion w/ Frat Dave, Crimewave, Down the Hatch & Water Thin Mints; STARLITE ROOM — Islands w/ The Besnard Ladies; O'BRYNES IRISH PUB — Irish jam session w/ Shannon Johnson; SHERLOCK HOLMES Bourbon Street, WEM — Tony Dizon; SHERLOCK HOLMES Capilano Mall — Ron Pederson; SHERLOCK HOLMES Rice Howard Way — Lyle Hobbs.

WEDNESDAY 1

NEW CITY — DIY Wednesday w/ Anetic, Wish & S.O.S.; SIDETRACK CAFE — Minority Music w/ Outfit; BLUE CHAIR CAFE — Marshall Lawrence; HULBERT'S — Wobbly Wednesday w/ dj Fredericks; O'BRYNES IRISH PUB — Chris Wynters; SHERLOCK HOLMES Bourbon Street, WEM — Tony Dizon; SHERLOCK HOLMES Capilano Mall — Ron Pederson; SHERLOCK HOLMES Rice Howard Way — Lyle Hobbs.

PEPPERS 111 Ave & St. Albert Tr., 451-8022 — Tue Requests w/ Wyld Stallions Wed Wing night Fri & Sat Live music

PUCKS 11845 Wayne Gretzky Dr. S, 471-1231 — Fri Top 40, 80s & rock 'n' roll, ladies specials, cool atmosphere, the newest club on the block

RACK 'EM BILLIARDS URBAN DANCE LOUNGE 10131-97 St., 474-7322 — Fri & Sat house, trance, R&B beats, DJ Venus & guests

RATT 7th Floor SUB bldg. U of A Campus — Sat Athletes night w/ DJ Kriags

RHYTHM & BREWS 4990-92 Ave. — Sat Classic Rock Night

ROSARIO'S PUB & KARAOKE CENTRAL 11715-108 Ave., 447-4727 — DJ Soccabe Dave all week long

RUM Phase II, WEM, 486-9494 — Thu Student night Fri R&B dance lessons Sat Reserve a Table Sun Industry night, dogeball

RUNWAY NIGHTS Sport Leduc Inn, 986-4018 — Wed Sat DJ Vincenzo

SEUNA'S 15347 Stony Plain Rd., 481-6444 — Hip hop, reggae, soca, R&B Wed Giveaway Wednesday Fri Rupa's Sound Expositions Sat Dancehall Saturdays

SPORTSWORLD MAINE & POLICE SKATING DESK 13710-104 St., 472-6336 — Tue RETRO NIGHT

hosted by Shade Fri Top 40 Request w/ a mix of Retro & Disco hosted by Jam Skater SHOT DJ Sat 1-5 pm & 7 pm-midnight, top 40 Request w/ a mix of Retro & Disco hosted by Special K & Shade Sun 1-5 pm, top 40 Request w/ a mix of Retro & Disco hosted by Special K. Info: www.sports-world.ca

STOLL'S 10368-82 Ave., 437-2293 — Sun House Arrest w/ Johnny Dangerous, Andy Inertia w/ guests Wed Wild Cherry Wednesdays w/ Trpawitch, Reszidi Funk, Steve Velocity, Fusion.

STONEHOUSE PUB 11026 Jasper Ave., 420-0448 — Fri & Sat DJ Clay

SUITE 69 8232-103 St., 439-6969 — Wed - Sat 70s & 80s dance music.

THE BANK ULTRA LOUNGE 10765 Jasper Ave. 906-7939 — Thu Salsa Style Thursdays

THE FOX PUB 10125-109 St., 900-0680 — Fri & Sat DJ retro tunes for everyone Sun live local music.

THE FRAT 10320-102 Ave. 428-3733 — Sat Sorority Saturday Tue Karaoke Night

THE GUILTY MARTINI SOUTH 10338-81 Ave., 433-7183 — Thu Urban Substance Thursdays w/ InVincible, J-Honey, ShortRound & Echo Sat Supreme Saturdays w/ InVincible, Big Sun & DJ Game. Open Sunday long weekends, Live DJ every night

THE NEW RUM Phase II WEM, 486-9494 — Thu

Urban Substance Fri & Sat Top 40 Sun Industry Sundays

THE NEW TAPHOUSE 9020 McKinney Ave., St. Albert 458-0860 — Thu DJ Simitast & Uf Jord.

THE ONE ON WHITE 10544-82 Ave., 437-7699 — Fri & Sat DJ Chalk & DJ Spyder Sun Hospitality House Party

THE STANDARD 6107-104 St., 438-CLUB — Wed Standard Issue Wednesdays The Limited edition, various DJs & events Fri Harman B & DJ Kwaka. Info: www.the-standard.ca

WEISERS LOUNGE 957 Fir St., Sherwood Park, 464-3939 — Tue Latin Night Fri Classic rock Sat, 3 pm live music jam Thu, Fri & Sat DJ Dino, large dance floor, Top 40.

COUNTRY

COOK COUNTY SALOON 8010-103 St., 432-COOK (2665) — Wed - Sat, 8 pm, Apr - Dec, Thu - Sat, Jan - Mar

COWBOYS COUNTRY SALOON 10180-180 St., 481-8739 — Country/Top 40, dress code in effect, \$5 cover charge

NEW WEST TAVERN 15025-111 Ave., 489-2511 — Country & honky tonk



WILD WEST SALOON 12912-50 St., 476-3388 —
Wed-Fri beginners dance lessons 8-9:30 pm
Fri free intermediate dance lessons 7:30-9:30 pm

CONCERTS

BRENT PARKIN — Nov 2, 8 pm. Acquired Taste Co. Co., 12293-102 Ave. Tickets \$15, available at Acquired Taste. Info: 414-6041.

CAROL WELSMAN — Nov 4, 7:30 pm. Festival Place, Sherwood Park. Internationally acclaimed jazz, swing, and piano! Tickets available at the Festival Place box office. 449-3378.

CITY HALL CONCERT — Oct 29, 2:30 pm. #1 Sir Winston Churchill Square. Over 90 wind musicians and percussionists of the Festival Winds Music Society, joined by the Ritchie Trombone Choir. Free admission.

FROM THE GROUND UP HALLOWEEN BASH — Oct 28 LaPrairie Community Hall, 18611-970 Ave. w/ Fall Fest. — 8 pm. A featured event, no minors. Tickets \$10 advance (all Ryan 909-5878 or sd midwest@canadacom.com), \$15 at the door, \$20 without a costume.

GRAHAM ANTHONY DEVINE — Nov 3, 8 pm. Muttart Hall, Alberta College, 10050 MacDonald Dr. British guitarist, presented by the Edmonton Classical Guitar Society. Tickets \$25 regular, \$20 student/senior, at 1106 Avenue Guitars or The Gramophone.

LAURA LEE — Nov 3, 7:30 pm. Festival Place, Sherwood Park. Afro-Cuban-American funk bassist influenced by roots, jazz, folk, gospel & reggae. Tickets available at the Festival Place box office. 449-3378.

LUDWIG CHAMBER ORCHESTRA — Nov 3, 7:30 pm. Calgary Lutheran Church, 10815-7 Ave. The Ludwig Classical Garage Band presents its first concert of the season, "Rhythm of Winter", featuring Beethoven's 8th symphony & Mozart's Marriage of Figaro. Parents are encouraged to bring their children, accompanied by donation.

MUSIC WEDNESDAYS AT NOON — Throughout Oct & Nov. McDougall United Church. Free admission. Bring a lunch, coffee & tea will be available. Nov 1 Marissa Wasnesa, solo guitar. Info: 458-4964.

OPENING NIGHT: THE EDMONTON RECITAL SOCIETY — Oct 29, 7:30 pm. Holy Trinity Anglican Church, 10037-84 Ave. Martin Rieley, concert master of the ESO & pianist Janet Scott Hoyt. An intimate program featuring Baroque selections from Bach, Beethoven & Vivaldi. Admission by donation. Info: 458-2884 or www.edmontonrecitalsociety.com

PANOCHA QUARTET — Oct 28, 8 pm. Convocation Hall, U of A campus. Renowned Prague-based ensemble performs works by Janacek & Dvorak. Presented by the Edmonton Chamber Music Society. Tickets at TRX, The Gramophone & at the door. \$20 adult, \$20 student/senior. Info: www.edmontonchambermusic.org

PAUL REDDOCK & MR. CHILL — Oct 27 Arden Theatre. St. Albert w/ guests The Whiskies & Tim Williams. Tickets \$25 at the Arden box office or TM.

SACRED MUSIC FESTIVAL — Oct 29, 7:30 pm. Winspear Centre, Sir Winston Churchill Square. Concordia University College presents various campus groups, including the Concordia Choir, Community Chorus, Concordia Singers & Jubilation Bells w/ special guest organist Lorne Maxwell. Tickets \$14 adult, \$11 student/senior at the Winspear box office.

SLAND CLEAVES & GARNET ROGERS — Oct 27 St. Basil's Cultural Centre, 10819-71 Ave. 8 pm. Tickets \$15 at TRX or Southside Sound, \$17 at door.

SUNDAYS AT 3: ORGAN CONCERT SERIES — Tickets \$25 adult, \$20 students at the Winspear box office.

TAPELUMI BAROQUE ORCHESTRA — Nov 2 Winspear Centre for Music, Sir Winston Churchill Square. "Metamorphoses" — Nov 4, 8 pm. Southminster-Stearns United Church, 10740-19 Ave. Tickets \$15, \$10 student/senior, available at TRX or at the door.

OPEN STAGE

THURSDAY

180° RESTAURANT & NIGHTCLUB 10730-107 Ave., 414-0233 — Every Thu Hip Hop & open mic.

BACKDRAUGHT PUB 8307-99 St., 430-9200 — Open mic at 9 pm, everyone welcome.

BUDS LOUNGE St. Albert, 458-3826 — Open stage 8 pm, 11 pm.

DUSTY'S BAR 4002-118 Ave., 474-5554 or 479-0597 — Open session 9 pm, hosted by Brian Petch.

J & R BAR 4003-106 St., 436-4044 — Open stage 8:30 pm, hosted by The Poster Boys.

JUGS PUB 254-82 Ave., 465-4046 — Open mic night.

NAKED CYBER CAFE & ESPRESSO BAR 10354 Jasper Ave., 425-9730 — Open stage 8 pm, bring your

own instruments, poetry, etc.

NORTH GLENORA COMMUNITY LEAGUE 13335 109A Ave. — Open session 7 pm, hosted by the Wild Rose Old Time Fiddlers Association. Info: Ray @ 457-9417.

THE BUND DUCK 10416-118 Ave., 479-7193 — Open stage hosted by Lauren Bunkin, 9:30 pm close.

FRIDAY

GOBBLE GOBBLE 12831 Fort Rd. — 8 pm — 1 am hosted by Joy Woodcroft-Hall 13915-115 Ave. — Last Fri of the month, 7:30 pm, hosted by the UpTown Folk Club.

SATURDAY

BLUES ON WHITE 10329-82 Ave., 429-5058 — Blues jam 3-8:30 pm.

CHIMMY'S B318-144 Ave. 454-9928 — Open stage 8 pm.

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BUND PIG PUB St. Albert, 418-6332 — Evening jam w/ Ammor.

LEGENDS PUB 6104-172 St., 481-2786 — Open jam night.

SECOND CLIP Churchill Square — 7:30 pm hosted by Ron Taylor.

THE DRUID 11606 Jasper Ave., 454-9928 — Chris Wynters hosts open stage 8:30 pm.

YARDROOST suite 10203-86 Ave., 432-0428 — Jam sessions 9 pm.

WEDNESDAY

ATLANTIC TRAP & GRILL 7704 104 St., 432-4611 — Open mic 8 pm, hosted by Duff.

BUDS LOUNGE Grandin Plaza, St. Albert, 458-3826 — Acoustic jam 8 pm.

CAFE BRIT 120 McLeod Ave., Spruce Grove — Every Wed, 7:30 pm. Hosted by Eric Miller.

FIDDLER'S ROOST 8906-99 St. — 8 pm, Little Flower Open Stage w/ Brian Gregg. \$2 cover, doors 7:30 pm. Info: www.littleflower.ca or 429-3634.

PLEASANTVIEW HALL 10860-57 Ave. — Bluegrass jam session 7:30 pm hosted by the Northern Bluegrass Circle Music Society. Info: 434-5597.

ROSSDALE COMMUNITY HALL 10136-6 Ave. — Little Flower open stage 8-11 pm, hosted by Brian Gregg. Info: 429-3634 or www.littleflower.ca.

ROYAL CANADIAN BARBECUE 10220-156 St. — Open stage jam, 9 pm w/ The Don Donnelli Hot Five.

THE LOCKER ROOM 10209-100 Ave. — Open Stage for comedians & musicians.

THE NEWPARKER 9020 MacKenzie Ave., St. Albert, 458-0860 — Jam session 9 pm, hosted by Danny Floyd.

KARAOKE

ALBERT'S 9308-34 Ave. — Tue, 9 pm. Prosound Productions.

B-STREET BAR 11811-111 Ave. — 414-0566 — Wed 5 pm w/ Brad Scott.

BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Pl. Rd. 484-7751 — Thu-Sat, Karaoke w/ Erik Taylor.

BUND PIG PUB 32 St. Anne St., St. Albert 418-6332 — Karaoke every Wed, Thu & Fri.

BLUE QUILL 326 Saddlebrook Rd., 434-3124 — Fri & Sat.

BO DODDY'S PUB & GRILL 4274-137 Ave., 476-1918 or 377-0219 — Thu w/ Mr. Entertainment.

BO DODDY'S PUB & GRILL 2303 23rd Ave. & 66 St., Millwoods Centre — Thu, 9:30 pm w/ Mr. Entertainment.

BORDERLINE 3226-82 St., 462-1888 — Thu-Sat 9:30 pm-1:30 am.

BOSTON PIZZA BEVERLY 3303-118 Ave. — Sat 9 pm — 1 am w/ Mr. Entertainment.

BOSTON PIZZA NAIT 10115 Princess Elizabeth Ave. — Wed, 9 pm w/ Mr. Entertainment.

BROTHERS PUB 101100 Granada Blvd. Shind Park — Sun, 9:30 pm-1:30 am.

BUD'S LOUNGE Capilano Mall, 98 Ave. & 50 St. — Fri & Sat, 9 pm-1:30 am w/ Mr. Entertainment.

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BUD'S LOUNGE Capilano Mall, 98 Ave. & 5

Alberta Opera does it for kids

Latest children's show a family delight

THE FRAG PRINCE

Directed by Farren Timoteo, Starring Matt Alden, Kendra Connor, Until Oct. 29, 7 pm. La Cité Francophone (8627 91 St.), Tickets \$14, students \$12, children \$10, group packages available. at www.lxontimesquare.ca or 420-1157

I GIGGLED, I GUFFAWED—HELL, I EVEN SANG along. Alberta Opera has never been better than in this production of *The Frog Prince*. With a score by Jeff Unger and book by Garner Butler, this amphibious odyssey centers on a spoiled madam of a princess, a dashing dazzer of a frog and a truly terrifying bog monster. In the past, self-conscious direction, an uncomfortable eagerness to inject buffoonery, and a slightly pedantic outlook have hampered productions of Unger and Butler's tongue creations.

But, gorgeously designed by Marissa Kochansky, with luxe costumes by Brian Bast, this *Frog Prince* is a lean 45 minute show that is fresh and funny. Director Farren Timoteo has opted to stick with a clean storytelling arc undisturbed by needless chase scenes and extraneous comic antics. Instead, there is a great attention to detail in the setting of scenic tableaux, and fluid motion around the set, a proscenium of crenellated towers containing painted backgrounds. The humour is tried and true kids stuff—monsters creeping behind the unwary, ladies' maids with evil clobber

shadow and kingly buffoons.

For adult ears, Unger's music is a tuff treat, gathering influences from the operetta and musical theatre worlds and distilling them into a solidly entertaining score. There's a largo, a trio of ensemble singing, an aria or two for the princess Gloriana and even a little ditty called "I Love Spring".

It's delivered by a cast with enviable pipes. Matt Alden is a bizzare distillation of Jeremy Fisher and Antonio Bonderas as he covorts his way through the tale as the Frog who just wants a friend. With her bustle, white elbow gloves pinched British accent and pre-Raphaelite culture, Kendra Connor easily resembles a petulant Sarah Brightman—until she opens her mouth and releases a delightfully crystalline soprano voice capable of wiping the floor with that pseudo-diva. Mere words are incapable of rendering sufficient accolades to Bryon Webb's hot trick performance as Lily, the King and the Bogman. He's undeniably gleeful with an infectious grin and warm sense of humour that the kids in the audience completely connected with.

It's all silly fun, and the more cynical parent, aunt or relative will probably cringe when asked to sing the "teaching song" at the end, but all in all *The Frog Prince*, with its message of acceptance, is a delightful and beguiling introduction to the theatre for budding culture vultures.

EVA MARIE CLARKE

results of Frank Freckenstein's genetic experiments involving corn plants and human souls. Admission \$10, not recommended for children under 10. Info: www.famofair.com or 288-0208.

GHOST TOURS — Oct 16-31, Mon-Thru only, 7 pm. Departing from the Rescuer Statue in front of the Watertide Playhouse 10322-83 Ave. A walking tour through Old Strathcona with spooky stories of ghosts, hauntings and the unknown. Wear good walking shoes, dress for the weather. \$5 per person. Info: www.edmontonghosttours.com

HALLOWEEN AT ELK ISLAND — Oct 28 Elk Island National Park Indoor & outdoor activities, bonfires to ward off evil spirits. Wear a costume & get a free trick-or-treat bag. All activities are free of charge, regular park fees apply. Info: 992-2965.

HOLY TRINITY CHURCH RUMMAGE SALE — Oct 27 6 pm-9 pm, Oct 28 9:30 am-1 pm. Holy Trinity Anglican Church, 101 St. and Bankline. Furniture, clothing, books, treasures, baking & more for sale, free admission.

INTERFAIR ARTS FESTIVAL — Oct 26-29 Transalta Arts Bazaar, 10330-84 Ave. Venture into the interFAIR Arts Festival as it contrasts the real with the imagined, and the natural with the supernatural. Set to coincide with the Halloween season, the interFAIR Arts Festival features, amazes and bewitches as it delves into the nature of fear with theatrical, visual and musical offerings. Info: www.interfair.ca

KITCHEN PARTY — Nov 1 Gameau Theatre, 8712-109 St. 7:30 pm. Hosted by Andrea Menard & Brad Johnson, in support of Edmonton's Food Bank. Tickets \$20 to \$14. Info: www.kitchenparty.ca

LA BELLE EPOQUE FASHION SHOW & FUNDRAISER — Nov 1, 7 pm. Café Select South, 8404-109 St. Granda Belles' Collection & European designed clothing, jewelry & accessories will be modeled against a backdrop of images from Change for Children's international projects. Featuring music by DJ Julie, wine & appetizers, and a silent auction. All proceeds going towards Change for Children. Tickets \$25, available at Granda Belles (10725-124 St.) and Propaganda Salon (10808-124 St.). Info: 452-6832

RUN WILD FOR WILDLIFE — Oct 29, 11 am. Howlett Park Bring your walking or running shoes and the Halloween costume to help raise funds for Edmonton's only Wildlife Shelter. Info: www.wildlife-shelter.ca or call Dana at 439-5964

RUSSIAN MASQUERADE — Oct 28, 8 pm. Inglewood Community Hall, 12515-116 Ave. Fun-filled party featuring Halloween skits, prizes & contests for best costumes, masks & dances, and traditional Russian dances. English speaking guests welcome! \$10 adult, \$5 children under 12. Info: Vadim at 240-5886 or www.russiansociety.com

SALSA BREAKS NIGHT — Oct 28 Northgate Lions Centre, 7524-139 Ave. Featuring the Marco Cloveria Band, with salsa demonstrations & lesson \$15 in advance, \$20 at the door. For tickets call 913-4655 or go to www.edmontonsalsa.com

SILENT NIGHT — Oct 28, 6:30 pm. Rutherford House, 11153 Saskatchewan Dr. Join the Friends of Rutherford House this Halloween for dinner in the Arboretum restaurant, followed by a screening of F.W. Murnau's 1922 classic silent film *Nosferatu*. Tickets \$45, to make a reservation call 422-2697

UPTOWN CLOU CLUB HALLOWEEN JAM — Oct 27, 7:30 pm. Woodcraft Community Hall, 13915-115 Ave. Come in Halloween costume & bring some friends for some toe-tapping, hand clapping, sing-along music with some of Edmonton's finest song-writers & musicians. Admission \$4 at door. Info: updownclou.club or 436-1554

WINTER WINE FESTIVAL — Nov 7, 7 pm-9 pm. Liquor Select, 8924-149 St. The Old Strathcona

Youth Society's fundraiser, where guests will sample a variety of wines, guided by some of Edmonton's most knowledgeable tasters. Silent auction proceeds go to the OSYS. Tickets \$35 each, or 4 for \$120, available from OSYS, 496-5947, or Liquor Select, 481-6868.

EXHIBITS

AGNES BUGERA GALLERY 12310 Jasper Ave., 482-2854 — Until Oct 26 *The Promised Land* by Richard Herman. Hours: Tue-Sat 10 am-5 pm. Info: www.agnesbugeragallery.com

ALLEN GRAY CENTRE GALLERY 5005-28 Ave. 426-5009 — Until Oct 22 *Value in All Things* Featuring recent paintings by Rits Vriend Vanderberg.

ALIED ARTS GALLERY 455 King St., Spruce Grove — Until Nov 4 *The Beauty of God's Creation* as captured on canvas. Info: 962-0664

ALBERTA CRAFT COUNCIL 10186-105 St. 488-6611 ext. 221 — Until Dec 9 *The Opera Coat Project*, a visual spectacle showcasing the world of opera through a series of wearable coats, each inspired by a different opera.

ART BEAT GALLERY 2 St. Anne St., St. Albert 459-3679 — Hours: Tue, Wed & Fri, 10 am-6 pm, Thu, 10 am-8 pm, Sat, 10 am-5 pm. Info: www.artbeat.ab.ca

ART FROM THE UNKNOWN Catalyst Theatre — Edmonton-Strathcona M.J. Ray Pannu is seeking low/no income artists to participate in the upcoming exhibit, scheduled Oct 7-9. Deadline for submissions: Nov 3. Info: www.rainpannu.ca or call 414-0702

ART GALLERY OF ALBERTA 2 Sir Winston Churchill Square, 422-6223 — Until Nov 26 *Makeshift* Artists play with the idea of "representation" at will, highlighting the mechanisms of distortion & the construction of images. Featuring works by David Carter, Geoffrey Farmer, William Gladish, Adad Hannah, M.M. Hutchinson, Tim Law, Mylène MacLach, Louise Noguchi, Judy Roddy & Althea Thauberger. Also until Nov 26: *Baroque Masterworks from the National Gallery of Canada*, Frederic Remington & Charles Russell's *Images of the West*, Tangled Garden & Ancestral Bonds. Info: www.artgalleryofalberta.com

ART MOORE GALLERY 12220 Jasper Ave. — Open Tue-Sun.

ARTS & SCIENCE BY MARCE & MARCE — Featuring dimensional paintings by Brenda Marce. By appointment, 423-5838

BANYAN TREE GALLERY 10336-107 St., 425-2727 — Featuring contemporary South Asian artworks, furniture, jewelry and more. Info: info@banyantreegallery.ca

BEARLAKE GALLERY 10403-124 St. — Info: 482-1204

BOHEMIA CYBER CAFE 11012 Jasper Ave. — Info: www.bohemiacybercafe.ca/about.html

BURBANK & ZOLA KENNEDY ARCHITECTURE 10434-122 St. — Hours: Mon-Fri 8 am-5 pm, Sat 10 am-5 pm, Sun 10 am-5 pm. Info: 459-3040

CENTRE D'ARTS VISUELS D'ALBERTA 9103-95 Ave. — Until Nov 14 Group show featuring a selection of works among the 130 artist members of the gallery, including oils, watercolours & acrylic paintings, glass clay & wood sculptures, & other crafts. Info: 481-3427

CHACHAS 1181-100 St., 432-9444 — Info: chachas@chachas.net

CHRISTIE BERGSTROM'S RED GALLERY 9621-82 Ave. — View the web site at www.redgallery.ca. Hours: Mon-Fri, 11 am-5 pm; Sat by appointment.

439-8210

COLLECTIVE CONTEMPORARY ART 6507-112 Ave., 491-0022 — Hours: Wed-Fri 12 pm-6 pm, Sat 10 am-6 pm, Sun 12 pm-4 pm. Info: www.collective.ca

CRAFTMAN'S COVE Westmount Shopping Centre, 454-2656 — Title Painting and Victorian Music Boxes by Rev Ronalson

DESTINA GALLERY 10727-124 St., 488-6720 — Hours: Wed-Sat, 11 am-5 pm

DISCOVERY GALLERY 10186-105 St., main floor — Hours: Mon-Sat, 10 am-5:00 pm

DOUGLAS UDELL GALLERY 10322-124 St. — Until Oct 28 New works by David Thauberger. Info: 488-4445

ERICK'S GALLERY 4414 Scottgate Centre — Info: www.ericsgallery.com

EXTENSION GALLERY 2nd Fl., U of A Extension Centre, 8303-112 St. — Until Nov 8 *Caribbean Yardley Jones' A Life of Character?*

FAB GALLERY 1-1 Fine Arts Building, U of A Campus — Until Oct 28 *Sense of Familiarity*, drawing and intermedia by MFA candidate Erin Schwob. Hours: Tue-Fri, 10 am-5 pm; Sat, 12-5 pm

FORT DODD 10308-81 Ave., 423-7535 — Hours: Mon-Wed, 10 am-6 pm; Thu & Fri, 10 am-9 pm; Sat, 10 am-6 pm; Sun, 12-5 pm

FRAME OF MIND 6150-90 Ave — Hours: 10-6, closed Sun

FRONT GALLERY 10516 Whyte Ave. 432-0240 — Throughout Oct Franco Michard & Sharon Golby

FRONT GALLERY 12312 Jasper Ave., 488-2952 — Hours: Tues-Sat, 10 am-5 pm

GALLERY AT MILLNER Stanley Miller Library, 7 Sir Winston Churchill Square — Until Oct 31 *Better Than Reality*, 70 works by Byron Michard. Hours: Mon-Fri, 9 am-9 pm; Sat, 9 am-6 pm, Sun, 1 pm-5 pm

GLASS HAPPENINGS 17324-106A Ave. — Info: 484-8388

GREY HUNTS HOSPITAL 3015-62 St. — Hours: Mon-Fri, 8:30 am-4 pm

HARCOURT HOUSE GALLERY 3rd floor, 10215-112 St., 426-4180 — Until Nov 10 *Turbulent Forces* Barbara Brooks Maywood's figurative sculpture exhibition, and Impressions of Edmonton: paintings by Judi Popham. Info: www.harcourthouse.ca

HUMAN ECOLOGY GALLERY U of A, 89 Ave & 116 St. — Hours: Mon-Fri, 7 am-9 pm; Sat, 8 am-4 pm, Sun, 12 pm-4 pm

JEFF ALLEN GALLERY Strathcona Seniors Centre, 10831 University Ave. 433-5807 — Oct 31-Nov 23 *Flare Art "Marceline Mixed Media"* by Mary Sustik

JOHNSON GALLERY 7711-85 St. Edmonton Oil Painters, artists working in studio. Info: www.sasart.ca

KAMENKA GALLERY & FRAMES 5718-104 St. 944-9497 — Photography by Wei Wang. Chinese calligraphy on rice paper of many colours by Willie Wong, prints from *Celebrating Women* by Larissa Sentiluk-Chelodny, Northern Light & Icarus watercolour by Willie Wong. Hours: Mon-Fri, 10 am-6 pm, Thu 10 am-8 pm, Sat 10 am-5 pm

LANDO GALLERY 11130-105 Ave., 990-1161 — Hours: Mon-Fri, 10 am-5:30 pm; Sat, 10 am-4:30 pm; Sun by appointment. Visit www.landogallery.com for info

LATITUDE 53 10248-104 St., 423-5353 — Oct 27-Nov 25 Patricia Reed's installation *Stranded* Proximities attempts to uncover the banal daily geography of public spaces. In the Project Room Oct 27-Nov 25 photographer Tara Nicholson's *Commonspace*, examining the difficulties of community identity in Banff National Park, a primarily tourist destination. Info: www.latitude53.org

LITTLE CHURCH GALLERY 455 King St., Spruce Grove — Info: 962-0664

LOFT GALLERY AJ Ottewill Arts Centre, 590 Broadwood Blvd., Sherwood Park 449-4443 — Artist-run gallery linked to the Strathcona Art Society. Frequent rotation of artist's work, also offering mixed art classes including watercolour, oil, acrylic & photography techniques. Open Saturdays 10 am-5 pm

MANDOWN BOOKS & COFFEE COMPANY 6419-112 Ave. — Info: 479-4050

MC MULLEN GALLERY 8440-112 St., 407-7152 — Until Nov 5 Textile Exhibition by Free Spirits Group. Hours: Mon-Fri, 10 am-8 pm; Sat & Sun, 1-8 pm. Admission Free

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THORSHY HOTEL Thorshy, AB — Sat 9:30 pm-1 am w/ Sonia/Prossard
THYME TO DINE 15305-118 Ave. — Fri & Sat, 9 pm-1 am
TODAY'S PUB 5224-86 St. — Fri & Sat, 9 pm-1 am w/ Big Time Entertainment.
WINSTON'S PUB 9016-132 Ave. — Wed, Fri & Sat, 9 pm w/ Mr. Entertainment
WOODY'S 11725B Jasper Ave. (Upstairs), 488-6634 — Sat & Mon w/ Tizzy, Sun & Tue w/ Patrick
X-WINGS 10143-50 St. — Wed 7:30 pm-11:30 pm w/ Sonia/Prossard
YESTERDAY'S Boulevard Rd., St. Albert, 459-0295 — Thu, 9:30 pm-2 am w/ Off-Key Entertainment

EVENTS

WINTER WINE FESTIVAL 9621-82 Ave. — Tue-Sat, 4 pm-8 pm. Locally grown, baked and homemade products.

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The Frog Prince

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Tix 420-1757

While My Mother Lay Dreaming

Shadow Theatre

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CD Release Concert

InterFAIR Festival

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InterFAIR Festival

InterFAIR Arts Society

InterFAIR Festival

InterFAIR Arts Society

YOGA CLASSES — Starting Sep 11, Mon & Thu 5-6 pm, Wed 10 am. 7 week sessions \$70 or drop-in \$12/class. Classes held in Sherwood Park. Info: 416-4244, or www.balanced-wellness.ca

QUEER

AGAPE Education facility, U of A Campus — Focus group on sex and gender differences in education & culture. Pre-seminar & practicing teachers, and community members welcome. Email: andre.grace@ualberta.ca for Agape events sched ued. Info: 492-0772

INSIDE/OUT U of A Campus — A campus-based organization for LGBTQ faculty, graduates, academic staff & staff. Straight allies are also welcome. Monthly meetings. Contact: kelli@ualberta.ca or mwh@ualberta.ca

PRIDE CENTRE 9540-111 Ave., 488-3234 — GLBT & Supporters Community & Resource Centre. Join a group or take part in special programming. Hours 10 am - 10 pm. Info: www.pridecentreofedmonton.org

THURSDAY

BI-SEXUAL WOMEN'S COFFEE GROUP — Second Thu each month 7:30 pm. A social group for bi-sexual and bi-sexual women. More info: groups.yahoo.com or flippers@telus.net

FREE TO VOLLEYBALL Anuskey Academy, 101 Airport Rd. — Every Thu, 8 pm - 10 pm. GLBT players, intermediate level. Coaching & drills provided. Info: Alex at 424-9984 or flippers@telus.net

GAYWIRE CJSR 68.5 — 6 pm. Edmonton's only radio show about gay, lesbian, bisexual and transgender issues. Featuring news, local and international features and community events.

HIV POSITIVE GLBT SUPPORT GROUP — Every second Thu each month. Crisis-depress, transsexuals, friends & support needed. Info: 387-3343 or go to groups.yahoo.com/group/edmonton_talks/

ILLUSIONS SOCIAL CLUB The Roost, 10345-104 St. — Second Thu of each month. Cross-dressers, transsexuals, friends & support needed. Info: 387-3343 or go to groups.yahoo.com/group/edmonton_talks/

MAKING WAVES SWIMMING CLUB — Recreational and competitive swimming with coaching. Practices every Tue & Thu. Socializing after practice. Info: www.makingwaves.com

SENIORS DROP IN — Every Thu, 10:30 am - 3 pm, Pride Centre (9540-111 Ave.) Hosted by Jeff Bovee. Info: 488-3234

FRIDAY

CURLING WITH PRIDE Showrock Curling Club, 9330-90 Ave. — Every Fri, 9 pm. Info: curlingwithpride.com

TRANS SUPPORT GROUP Pride Centre, 9540-111 Ave. — Last Fri, every month, 7 pm. TTIQ Alliance, dinner & social evening for trans-identified & questioning people, family & friends. Info: 718-1412 or ttiqalliance@shaw.ca

SATURDAY

NORTHERN THAPS CLUB BOWMANS HEADQUARTERS Gateway Lakes & Recreation Centre, #100, 3414 Gateway Blvd. — 5 - 7 pm. group supper each week after bowling (optional). Cost is \$15 per person. Info: Peter: 483-1075

YOUTH UNDERSTANDING YOUTH Pride Centre, 9540-111 Ave. — Every Sat, 7 - 9 pm. Providing a warm and friendly place where lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25 can gather to have fun and learn about themselves and others in a safe, supportive and caring environment. Info: members show.ca/yuy

NORTHERN THAPS CLUB 10242-104 St. — Edmonton's original leather-fetish-uniform club meets the first and third Sat of every month, 9 pm. Info: main@northernthaps.com or www.northernthaps.com

SUNDAY

ARCTIC FRONT RUNNERS — 11 am. A group of gay and lesbian runners meets Sun mornings and hits the river valley trails. Runners of all speeds are welcome. Our runs are typically 7 - 10 km long and take 40 - 60 minutes. Info: 436-7892

BEARS MOVIE NIGHT Pride Centre, 9540-111 Ave. — Last Sun of every month, 1 pm - 6 pm. Movies in the T.V. room. Info: 488-3234

EDMONTON TRANSEXUAL PEER SUPPORT GROUP — Every 2nd & 4th Sun, 2 pm. Pride Centre (9540-111 Ave.) Info: 488-3234

LAMBDA CHRISTIAN COMMUNITY CHURCH Gorgeau United Church, 11148 84 Ave. — Lambda provides a safe and healing space for Edmonton's gay, lesbian, bisexual, transgendered and heterosexual Christians and their friends. All denominations, faiths welcome. Worship at 7 pm, Sun. Info: 887-8611 or lambdac@shaw.ca

MEN'S DISCUSSION GROUP Pride Centre 9540-111 Ave. — Every Sun, 7 pm. Men's social & discussion group. Call: 488-3234

SOUTHWEST-STENHAUER UNITED CHURCH 10740 19 Ave. — 10 am. Welcomes people of all sexual orientations. Info: 967-4974

SPIRITUAL LIVING CENTRE — Celebrating and embracing the spiritual magnificence in all www.spirituallivingcentre.com, 989-3752

MONDAY

BADMINTON LEAGUE — The badminton season is now finished but will start up again in Sept. The group still meets on a Monday basis for social play. Info: cwby2424@shaw.ca or 916-4295

COMMUNITY POTLUCK DINNER — Second Mon of every month, 6:30 pm. Pride Centre (9540-111 Ave.) Bring your favourite dish & share with friends & family

TUESDAY

EDMONTON RAINBOW BUSINESS ASSOCIATION — Every second Wed, for drinks, munchies & conversation. Info: 422-6207 or www.edmontonrbba.org

FREEDOM METROPOLITAN COMMUNITY CHURCH OF EDMONTON 10086 MacDonald Dr. — 7-11 pm. A church for all people. Info: 429-2321

GROUP MOVIE NIGHT — Phone to find out what movie, when to meet and where. Join us for coffee afterwards, too. Cost: Free for 2 members plus the movie. Info: 454-0313

MAKING WAVES SWIMMING CLUB — Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practices every Tue & Thu. Socializing after practice. Info: www.makingwaves.com

OUTREACH Heritage Room, Ahlback Hall, U of A — 5 pm. U of A based group for gay, lesbian, bisexual, transgendered and straight but friendly students, staff and faculty (Open to the community, not just U of A). Info: www.outreach.ualberta.ca or outreach@ualberta.ca

PRIDE CENTRE 9540-111 Ave. — Support meet ing for every month of the year for parents, families and friends of lesbian, gay, bisexual and transgendered people. Info: Ruby at 436-1998 or edmonton@pridecanada.ca

TRANS SUPPORT GROUP Gorgeau United Church meeting room, 11148 84 Ave. — Second Tue of every month, 7:30 - 9:30 pm. TTIQ, an education & support group for trans-identified & questioning people. Info: 718-1412 or ttiqalliance@shaw.ca

WEDNESDAY

FREE TO VOLLEYBALL Anuskey Academy, 101 Airport Rd. — Every Wed, 8 pm - 10 pm. GLBT players of all levels welcome. Info: Marc at 445-0356 or padmone@shaw.ca

OPEN DOOR CLUB — Every Wed, 5 pm, Grant MacEwan College - City Centre Campus (Rm 6-217). A social group for LGBTQ students, faculty & friends at Grant MacEwan College

YOURS, MINE, OURS AND US (TMQJ) — A support group for LGBTQ parents, partners and their friends. Meets first and third Wed of the month. Info: 426-6311 or 415-5534

BATH HOUSES

DOWN UNDER 12224 Jasper Ave., 482-7960 www.gaygarden.com

STEAMERS 9668 Jasper Ave., 422-2581

STEAMWORKS 11745 Jasper Ave. — Open 24/7 451-5554

DANCE

DANCE OF UNIVERSAL PEACE — 2nd & 4th Mon of each month, 7:30 pm. Riverdale Hall, 9231-100 Ave. Info: Call: 467-1285

MARI OSANAI — Oct 27-28 The Landing Pod, #201 10923-101 St. 424-1573 Presented by Mari Zoro Dances, guest dance performance by Mari Osanai from Japan. 9 pm. Tickets \$10 members, \$12 non-members. Dance Labs, presentation & discussion in progress, Oct 27-28, 8 pm.

RODA DE CAPOEIRA — Every Sat, 1 pm, Capoeira Academy, 10540 Jasper Ave., 709-3500 A free performance of Capoeira, a Brazilian form of dance, martial arts & music, invented by African slaves. Info: www.capoeiraedmonton.ca

THEATRE

3 MO DIVAS — Until Nov 12, Citadel Theatre. Created by Mookin & Coffer. The sisters behind last year's Cocker. At the theatre, we have 3 Mo Divas in a theatrically staged concert in the tradition of Alvin Karpis. The Divas deliver song after memorable song spanning 40 years of music drawn from seven styles, opera Broadway jazz blues soul spirituals and gospel. Starring Gretchen Boston, Andrea Jones Socio, some Pitman. Citadel Theatre. Tickets \$45-60 available at the Citadel box office.

10 DAYS ON EARTH — Until Nov 26, Romy Theatre, 10708-124 St. Created and performed by Romy

RED MEAT

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from the secret files of **max cannon**

Burkett Darryl, a mentally challenged adult, doesn't realize his mother has been in her deep for ten days straight. He unknowingly lives alone 10 Days On Earth. If you were alone and didn't know it, would you feel lonely? Theatre Network. Tickets: \$25-\$25 adults, \$18-19 students/seniors, available at TIX or the Theatre Network box office.

CHIMPVOP Varscona Theatre, 10299-83 Ave. 448-0695 — Every Sat at 11 pm (except last Sat of the month) Chimpvop comedy improv.

DE MASTY Varscona Theatre, 10299-83 Ave. — Every Mon, 8 pm. Info: www.demasty.com

DON GIOVANNI — Nov 4, 7 & 9 Northman Auditorium. Jubilee Auditions by Wolfgang Amadeus Mozart. Edmonton Opera's production of the anniversary of the birth of the composer with the story of a guy who's hot, insatiable and unscrupulous, but will he say he's sorry if he's alternative in an evening in Rome? Tickets from \$57-90.

HANA'S SMILE — Until Nov 12, Citadel Theatre. By Eutaw. In March 2000, a suitcase from Auschwitz arrived at a children's Holocaust education centre in Tokyo, Japan. On the outside, part

of a letter from a mother to her son, who was killed in the Holocaust, was found. The letter was written by a mother who was killed in the Holocaust. The letter was written by a mother who was killed in the Holocaust. The letter was written by a mother who was killed in the Holocaust.

OH SUSANNA! HALLOWEEN SPECIAL — Oct 28 Varscona Theatre, 10299-83 Ave. 11 pm. A spooky Halloween special. Tickets: \$10-15.

STEEL MAGNOLIAS — Until Oct 28, Varscona Theatre, 10299-83 Ave. 11 pm. A comedy about a group of women who are friends. Tickets: \$10-15.

THE DOUBLE INCONSTANCY — Nov 2-11, Studio Theatre, Tivoli Centre for the Arts, U of A campus. By F. de la Motte. A comedy about a group of women who are friends. Tickets: \$10-15.

THE SNOWS & THE TROJAN WOMEN — Oct 25-29 MacEwan Theatre Lab, Centre for the Arts campus, 10045-156 St. Karan Brown's translation of Quebecois poet Michel Gosselin's 'The Snows' draws an affectionate portrait of the Canadian

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experience, followed by Greek Classic The Trojan Women, illustrating the plight of the women enslaved in Greece after the Trojan war fallout. Tickets \$7 each, available at Macdonald or TIX. **URBAN TALES — Oct 27 & 28.** Northern Light Theatre, Third Stage, 11516-103 St. by Jocelyn Ahl, Darin Hagen, James Hamilton, and Michael Mitchell. This annual evening of horror offers up four chilling tales of criminal tropes trapped in an insane asylum and vapouring off against escaped inmates and lurking ghosts on a dark and stormy Halloween. Guest: Taylor Chadwick. Featuring: Linda Grass, Sue Huff, Catherine Rosecraft and Annette Christie. Tickets \$18 adults, \$15 students/seniors, available at TIX or the Northern Light Theatre box office. 471-1586.

URBANTOWN — Until Oct 28. John L. Hoor Theatre 10045-155 St. An outrageous futuristic story of a town in which the water supply is controlled by a greedy population, and the lower class must pay for the privilege to pass. Tickets \$13 adults, \$8 students/seniors in advance at TIX, \$16 at the door.

WHILE MY MOTHER LAID DREAMING — Until Oct 29. Vancouver Theatre, 10329-83 Ave., 433-3399. By Doug Curran. A Shadow Theatre production. Peggy, the titular mother of this memory play set in the last days of the '70s oil boom, struggles to salvage her unraveling marriage and hold her son's doll into the drug culture. Director: John Hudson. Featuring: Lynley Hall, Richard Mann, Dan Perry David Lang, Kevin Carey, Jesse Gervais and Coralee Cairns. Tickets \$16-\$20 or \$13-\$17 for students/seniors, available at TIX or the Vancouver Theatre Box Office 1 hour prior to performance. Saturday matinees are Pay-What-You-Can.

ALT CINEMA

49 UP. Metro Cinema, Ziegler Hall Citadel Theatre, 425-9212 — Fri, Sat, Sun & Mon, 6:45 pm & 9:15 pm. **49 UP** is the seventh installment in the widely celebrated series which began just over 42

years ago with the seminal film 7 Up. In 1962, Michael Apted assisted then-director Paul Almond as he interviewed a group of economically, racially, and culturally diverse seven-year-olds living in England. Now, over four decades and six films later, Apted returns to his subjects once again (who have since dropped out of the project), finding them at age 49.

AT MY MOTHER'S BREAST. Metro Cinema, Ziegler Hall Citadel Theatre, 425-9212 — Thu, 7 pm. Winnipeg filmmaker Heather Watson-Burgess presents an intimate and intensely moving personal documentary that chronicles the courage of the women in her family, exploring the love, support, grief, and difficult choices that have to be made when breast cancer is part of the family legacy. The screening is free, as part of Breast Cancer Awareness month. Donations will go to the Canadian Breast Cancer Foundation. **EDMONTON FILM SOCIETY.** Provincial Museum Auditorium, 102 Ave. & 128 St. — Fri '06 series: *Manly: The Last Icon*. *Now & Best*, a raucous

comedy with Monroe as an uninitiated club singer being pursued by a landlord who, in his desperation to marry her, stages a kidnapping. Directed by Joselyn Legan.

LOUD QUIET LULU: A FILM ABOUT THE PIXIES. Wanderlust, Hothorshouse, 8120-101 St. — A screening of the film, giveaways of Frank Black CDs & tickets to the show. Doors 8 pm, screening 10 pm. No cover.

LIVE COMEDY

DUKE OF ARGYLE. 7230 Argyle Rd., 465-7931 — Every Sun Yuk Yuka On tour hosted by Paul Sveen. **LEGENDS PUB.** 105-6101-172 St., 481-2786 — Every Mon Yuk Yuka comedy show. **RON JAMES: FULL TILT —** Oct 28 Windsor Centre,

Sir Winston Churchill Square, 428-1414. Strap in tight as Canada's top-selling comedian goes full tilt in a new report that comments on everything from the vicious pinheads of celebrity culture to the disapparent seven-led lemons of Madagascor. Tickets \$40-42, available at the Windsor box office.

THE COMEDY FACTORY. 408-3414 Gateway Blvd., 469-4999 — Oct 26-28 Dale Downing. Regular shows Thu & Fri 8:30, Sat 8:30 & 10pm. Wed Whiskey Wednesday.

THE COMEDY STRIP. WEM 483-5999 — Thu-Sun Ted Alexander of The Late Show, w/ MC Kelly Soloduka & Walby Santos. Mon-Hor or Miss Monday: amateurs compete for audience approval. Web surprise headline. Info: www.thecomedystrip.ca

YUK YUKS 66 S. & 137 Ave. Landmark Mall — Oct 29-29 Sam Easton, Tyler Hawkins & Mark Salamondick. Wed Pro Am Comedy Jam. Info: 481-9857.



SILVERCITY THEATRE

FAMOUS PLAYERS

IMAX THEATRE

West Edmonton Mall

©IMAX CORPORATION

SHOWTIMES OCTOBER 27-NOVEMBER 2, 2006

GARNEAU 8712 109 Street • 433-0778 LITTLE MISS SUNSHINE Nightly 7:00, 9:10, Sat & Sun matinee 2:00 Comes language, mature themes. Racy Picture Show Saturday October 28 Midnight Indulge on video now	TALLADega NIGHTS: THE BALLAD OF RICKY BOBBY PG Fri 4:45, 7:20, 9:40; Sat/Sun 2:30, 4:45, 7:20, 9:40. Mon/Thurs 7:20, 9:40. Comes language, not recommended for young children	CITY CENTRE 8 CINEMAS 3400 FLOOR, PHASE II, 101 or 112, 102 Ave. • 421-7070 THE FETTERED 14A Fri/Thurs 12:50, 3:30, 7:05, 9:45. Gory scenes, brutal violence	THE DEPARTED 18A Fri, Mon/Thurs 6:45, 9:50; Sat/Sun 12:30, 3:35, 6:45, 9:50 Comes language, mature themes	YOU, ME AND DUPREE PG Sat/Sun 11:15, daily 1:55, 4:40, 7:15, 9:40; late nite Fri/Sat 12:05 Sensational content, not recommended for young children
PRINCESS 10337 87 Avenue • 433-0778 SHORTBUS R Nightly 7:00, 9:00, Sat & Sun matinee 2:00. Explicit sexual content	MONSTER HOUSE PG Fri 4:40, 7:00, 9:20; Sat/Sun 1:35, 4:40, 7:00, 9:20. Mon/Thurs 7:00, 9:20. Enthralling scenes, not recommended for young children.	SAW III 18A Fri/Thurs 12:50, 3:30, 7:05, 9:45. Gory scenes, brutal violence	FLICKA 14A Fri, Mon/Thurs 7:00, 9:15; Sat/Sun 1:00, 3:25, 7:00, 9:15	BARNEY G Sat/Sun 11:20, daily 1:05, 3:30
MAGIC LANTERN CINEMA 205 Main Street, Spruce Grove • 942-7337 THE GUARDIAN PG Nightly 7:30. Comes language, not recommended for young children.	SOUTH EDMONTON COMMON CASCADIA TRAIL & 23RD AVENUE • 436-8555 SAW III 18A Fri/Thurs 1:30, 2:00, 4:15, 5:15, 7:10, 8:10, 9:45, 10:45. Gory scenes, brutal violence	THE QUEEN PG Fri/Thurs 1:10, 4:10, 6:40, 9:15	FAMOUS PLAYERS 100 GREENBRIER BLVD. • 436-8888 SILVERCITY Fri/Thurs 1:00, 4:00, 7:00, 10:20	CINEMA CITY 12 (CINEMA CITY 3833-39TH STREET • 443-5481) (OFFSHORE NIGHTMARE SHOWS) CRASH 18A Sat/Sun 11:35, daily 1:40, 4:20, 7:10, 9:55; late nite Fri/Sat 11:50 Violence, gory scenes
AT MY MOTHER'S BREAST 18A Daily 7:00. Free, on a part of Breast Cancer Awareness	THE DEPARTED 18A Fri, Mon/Thurs 6:45, 9:50; Sat/Sun 12:30, 3:35, 6:45, 9:50 Comes language, mature themes	MAN OF THE YEAR PG Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE PRESTIGE PG Fri/Thurs 1:00, 4:00, 7:00, 10:20	TALLADega NIGHTS PG Sat/Sun 11:35, daily 1:55, 4:25, 7:00, 9:40; late nite Fri/Sat 12:05 Comes language, not recommended for young children
BRANDON THEATRE GRANDVIEW HALL, 501 WILSON DRIVE, 458-9822 THE DEPARTED 18A Daily 1:00, 4:15, 7:15, 9:45. Comes language, violence	SAW III 18A Fri/Thurs 1:30, 2:00, 4:15, 5:15, 7:10, 8:10, 9:45, 10:45. Gory scenes, brutal violence	THE QUEEN PG Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE MARINE 14A Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE PROTECTOR 14A Sat/Sun 11:40, daily 2:05, 4:30, 7:15, 9:30; late nite Fri/Sat 11:45 Violence
LEDCO CINEMAS 4702-50 St. • 986-2728 SAW III 18A Nightly 7:00, 9:25; matinee Sat & Sun 1:00, 3:35. Gory scenes, brutal violence	SAW III 18A Fri/Thurs 1:30, 2:00, 4:15, 5:15, 7:10, 8:10, 9:45, 10:45. Gory scenes, brutal violence	THE QUEEN PG Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE MARINE 14A Fri/Thurs 1:10, 4:10, 6:40, 9:15	YOU, ME AND DUPREE PG Sat/Sun 11:10, daily 1:55, 4:40, 7:15, 9:40; late nite Fri/Sat 12:05 Sensational content, not recommended for young children
CINEMEX CINEMA 1401-1401, 401-401, 401-401 THE DEPARTED 18A Daily 1:00, 4:15, 7:15, 9:45. Comes language, violence	SAW III 18A Fri/Thurs 1:30, 2:00, 4:15, 5:15, 7:10, 8:10, 9:45, 10:45. Gory scenes, brutal violence	THE QUEEN PG Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE MARINE 14A Fri/Thurs 1:10, 4:10, 6:40, 9:15	MONSTER HOUSE PG Sat/Sun 11:20, daily 1:55, 4:25, 7:00, 9:40; late nite Fri/Sat 12:05 Sensational content, not recommended for young children
NEW WEST MALL 8 WEST EDMONTON MALL, PHASE II ENTRANCE 2 • 444-1879 BOX OFFICE OPENS MONDAY 11:00 AM. OPENS MONDAY 11:00 AM THE WICKER MAN 14A Fri 4:50, 7:10, 9:35; Sat/Sun 2:00, 4:30, 7:10, 9:35. Mon/Thurs 7:10, 9:35. Enthralling scenes, disturbing content	SAW III 18A Fri/Thurs 1:30, 2:00, 4:15, 5:15, 7:10, 8:10, 9:45, 10:45. Gory scenes, brutal violence	THE QUEEN PG Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE MARINE 14A Fri/Thurs 1:10, 4:10, 6:40, 9:15	ACCEPTED PG Sat/Sun 11:35, daily 2:00, 4:50, 7:25, 10:05; late nite Fri/Sat 12:20
THE BLACK DAHLIA 18A Fri 4:15, 6:50, 9:30; Sat/Sun 1:40, 4:15, 6:50, 9:30. Mon/Thurs 6:50, 9:30. Gory scenes	SAW III 18A Fri/Thurs 1:30, 2:00, 4:15, 5:15, 7:10, 8:10, 9:45, 10:45. Gory scenes, brutal violence	THE QUEEN PG Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE MARINE 14A Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE COVENANT PG Sat/Sun 11:35, daily 2:00, 4:50, 7:25, 10:05; late nite Fri/Sat 12:20
YOU, ME AND DUPREE PG Fri 4:10, 6:40, 9:10; Sat/Sun 1:30, 4:10, 6:40, 9:10. Mon/Thurs 6:40, 9:10. Sensational content, not recommended for young children	SAW III 18A Fri/Thurs 1:30, 2:00, 4:15, 5:15, 7:10, 8:10, 9:45, 10:45. Gory scenes, brutal violence	THE QUEEN PG Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE MARINE 14A Fri/Thurs 1:10, 4:10, 6:40, 9:15	DA VINCI CODE PG Sat/Sun 11:35, daily 2:00, 4:50, 7:25, 10:05; late nite Fri/Sat 12:20
STEP UP PG Fri 4:00, 6:30, 9:00; Sat/Sun 1:50, 4:20, 6:30, 9:00. Mon/Thurs 6:30, 9:00	SAW III 18A Fri/Thurs 1:30, 2:00, 4:15, 5:15, 7:10, 8:10, 9:45, 10:45. Gory scenes, brutal violence	THE QUEEN PG Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE MARINE 14A Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE GUARDIAN PG Fri/Thurs 12:30, 2:45, 5:00, 7:05, 9:25; Mon/Thurs 7:05, 9:25
	SAW III 18A Fri/Thurs 1:30, 2:00, 4:15, 5:15, 7:10, 8:10, 9:45, 10:45. Gory scenes, brutal violence	THE QUEEN PG Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE MARINE 14A Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE TRAILER PARK BOYS: THE MOVIE PG Sat/Sun 11:40, daily 1:40, 4:15, 6:45, 9:15; late nite Fri/Sat 11:30 Comes language, violence
	SAW III 18A Fri/Thurs 1:30, 2:00, 4:15, 5:15, 7:10, 8:10, 9:45, 10:45. Gory scenes, brutal violence	THE QUEEN PG Fri/Thurs 1:10, 4:10, 6:40, 9:15	THE MARINE 14A Fri/Thurs 1:10, 4:10, 6:40, 9:15	DA VINCI CODE PG Sat/Sun 11:35, daily 2:00, 4:50, 7:25, 10:05; late nite Fri/Sat 12:20
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Bass player available. Dale Martin at 498-6899 or jpj13@hotmail.com

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BECOME A home stager with our distance education course. Comprehensive staging and business training, with personal instruction from professionals. 15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/100/101/102/103/104/105/106/107/108/109/110/111/112/113/114/115/116/117/118/119/120/121/122/123/124/125/126/127/128/129/130/131/132/133/134/135/136/137/138/139/140/141/142/143/144/145/146/147/148/149/150/151/152/153/154/155/156/157/158/159/160/161/162/163/164/165/166/167/168/169/170/171/172/173/174/175/176/177/178/179/180/181/182/183/184/185/186/187/188/189/190/191/192/193/194/195/196/197/198/199/200/201/202/203/204/205/206/207/208/209/210/211/212/213/214/215/216/217/218/219/220/221/222/223/224/225/226/227/228/229/230/231/232/233/234/235/236/237/238/239/240/241/242/243/244/245/246/247/248/249/250/251/252/253/254/255/256/257/258/259/260/261/262/263/264/265/266/267/268/269/270/271/272/273/274/275/276/277/278/279/280/281/282/283/284/285/286/287/288/289/290/291/292/293/294/295/296/297/298/299/300/301/302/303/304/305/306/307/308/309/310/311/312/313/314/315/316/317/318/319/320/321/322/323/324/325/326/327/328/329/330/331/332/333/334/335/336/337/338/339/340/341/342/343/344/345/346/347/348/349/350/351/352/353/354/355/356/357/358/359/360/361/362/363/364/365/366/367/368/369/370/371/372/373/374/375/376/377/378/379/380/381/382/383/384/385/386/387/388/389/390/391/392/393/394/395/396/397/398/399/400/401/402/403/404/405/406/407/408/409/410/411/412/413/414/415/416/417/418/419/420/421/422/423/424/425/426/427/428/429/430/431/432/433/434/435/436/437/438/439/440/441/442/443/444/445/446/447/448/449/450/451/452/453/454/455/456/457/458/459/460/461/462/463/464/465/466/467/468/469/470/471/472/473/474/475/476/477/478/479/480/481/482/483/484/485/486/487/488/489/490/491/492/493/494/495/496/497/498/499/500/501/502/503/504/505/506/507/508/509/510/511/512/513/514/515/516/517/518/519/520/521/522/523/524/525/526/527/528/529/530/531/532/533/534/535/536/537/538/539/540/541/542/543/544/545/546/547/548/549/550/551/552/553/554/555/556/557/558/559/560/561/562/563/564/565/566/567/568/569/570/571/572/573/574/575/576/577/578/579/580/581/582/583/584/585/586/587/588/589/590/591/592/593/594/595/596/597/598/599/600/601/602/603/604/605/606/607/608/609/610/611/612/613/614/615/616/617/618/619/620/621/622/623/624/625/626/627/628/629/630/631/632/633/634/635/636/637/638/639/640/641/642/643/644/645/646/647/648/649/650/651/652/653/654/655/656/657/658/659/660/661/662/663/664/665/666/667/668/669/670/671/672/673/674/675/676/677/678/679/680/681/682/683/684/685/686/687/688/689/690/691/692/693/694/695/696/697/698/699/700/701/702/703/704/705/706/707/708/709/710/711/712/713/714/715/716/717/718/719/720/721/722/723/724/725/726/727/728/729/730/731/732/733/734/735/736/737/738/739/740/741/742/743/744/745/746/747/748/749/750/751/752/753/754/755/756/757/758/759/760/761/762/763/764/765/766/767/768/769/770/771/772/773/774/775/776/777/778/779/780/781/782/783/784/785/786/787/788/789/790/791/792/793/794/795/796/797/798/799/800/801/802/803/804/805/806/807/808/809/810/811/812/813/814/815/816/817/818/819/820/821/822/823/824/825/826/827/828/829/830/831/832/833/834/835/836/837/838/839/840/841/842/843/844/845/846/847/848/849/850/851/852/853/854/855/856/857/858/859/860/861/862/863/864/865/866/867/868/869/870/871/872/873/874/875/876/877/878/879/880/881/882/883/884/885/886/887/888/889/890/891/892/893/894/895/896/897/898/899/900/901/902/903/904/905/906/907/908/909/910/911/912/913/914/915/916/917/918/919/920/921/922/923/924/925/926/927/928/929/930/931/932/933/934/935/936/937/938/939/940/941/942/943/944/945/946/947/948/949/950/951/952/953/954/955/956/957/958/959/960/961/962/963/964/965/966/967/968/969/970/971/972/973/974/975/976/977/978/979/980/981/982/983/984/985/986/987/988/989/990/991/992/993/994/995/996/997/998/999/1000/1001/1002/1003/1004/1005/1006/1007/1008/1009/1010/1011/1012/1013/1014/1015/1016/1017/1018/1019/1020/1021/1022/1023/1024/1025/1026/1027/1028/1029/1030/1031/1032/1033/1034/1035/1036/1037/1038/1039/1040/1041/1042/1043/1044/1045/1046/1047/1048/1049/1050/1051/1052/1053/1054/1055/1056/1057/1058/1059/1060/1061/1062/1063/1064/1065/1066/1067/1068/1069/1070/1071/1072/1073/1074/1075/1076/1077/1078/1079/1080/1081/1082/1083/1084/1085/1086/1087/1088/1089/1090/1091/1092/1093/1094/1095/1096/1097/1098/1099/1100/1101/1102/1103/1104/1105/1106/1107/1108/1109/1110/1111/1112/1113/1114/1115/1116/1117/1118/1119/1120/1121/1122/1123/1124/1125/1126/1127/1128/1129/1130/1131/1132/1133/1134/1135/1136/1137/1138/1139/1140/1141/1142/1143/1144/1145/1146/1147/1148/1149/1150/1151/1152/1153/1154/1155/1156/1157/1158/1159/1160/1161/1162/1163/1164/1165/1166/1167/1168/1169/1170/1171/1172/1173/1174/1175/1176/1177/1178/1179/1180/1181/1182/1183/1184/1185/1186/1187/1188/1189/1190/1191/1192/1193/1194/1195/1196/1197/1198/1199/1200/1201/1202/1203/1204/1205/1206/1207/1208/1209/1210/1211/1212/1213/1214/1215/1216/1217/1218/1219/1220/1221/1222/1223/1224/1225/1226/1227/1228/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HELP WANTED

SALE REP. Sales based in Lethbridge you will play a lead role in selling company newspaper advertising. Full compensation package with benefits. Email: commer@lethbridgeherald.com Fax 403-329-8089

SALES REPRESENTATIVE needed at Drumheller Valley Homes. Make lots of money! Will train. Call 403-923-6397 or email resume to: info@valleyhomes.ca Salary, commission and excellent benefits.

SOBEYS Rocky Mountain House, Alberta requires a Bakery Manager. Must be familiar with all aspects of running a large scratch bakery. Apply to: Store Manager, 403-945-3371. Accommodation available for successful applicant. Rocky Mountain House is a beautiful town of 7000 people, one hour from the Rocky Mountains. Some of Alberta's best hunting, camping and fishing.

SPRUCE POINT PARK Association requires a caretaker. May - September 2007 at its campgrounds in Kinuso, Alberta. Involves overseeing 3-4 workers, grass cutting, equipment maintenance, campsite upkeep, etc. Accommodations available at campground. Resume to: Box 276, Kinuso, AB, T0G 1K0 or fax 780-775-3810. Contact Linda or fax 780-775-3605 with questions.

WARRANTY SERVICE WRITER for Case IH New Holland dealership. Computer skills essential. Experience an asset. Phone Marion at 780-352-9244. Fax 780-352-9777. Email resume to: marion@hilinecna.com.

YOUVILLE HOME now hiring Registered Nurse part-time evening and nights also Temporary and Casual Activity Registered with CARNA. Licensed Practical Nurse part-time evening - Active Registered with CLPNA. Personal Care Attendants. All shifts part-time and casual. Must possess a PCA certificate or equivalent. Note: Before 2006 this position was called Nursing Attendant. Please submit your resume to: Human Resources, Youville Home, 9 St. Vital Ave., St. Albert, AB, T8N 1K1. Fax 780-459-4139. We thank all participants, however, only those selected for an interview will be contacted.

BUSINESS OPPORTUNITY

NEED EXTRA CASH? Get a \$1000/week at home stuffing envelopes. Rush sell addressed stamped envelope to Box 3661, Spruce Grove, AB T7X 3B1

OWN YOUR OWN STORE - Country Depot, TrueValue Hardware, V&S Department Stores - new & existing locations. No franchise fee - earn dividends. Call TrueServ Canada today - 1-800-665-5085 www.truev.ca

LACOMBE, West Edmonton, Medicine Hat, Lethbridge, Strathmore, Stettler and other exciting Alberta locations available now with Great Canadian Dollar Store. Call us today 1-877-388-0123, www.dollarstores.com

LOTS in Redwater from \$40,000, Call Damian 914-8935 or Andrew 424-3739

AAIM LOANS Money now. Over the phone approvals! Debt consolidation, first, second, third equipment, mobile, builder interest. Anywhere in Alberta. 780-484-5634 Fax 780-484-7345

FOR SALE. Small town restaurant with great growth potential. Located in Amisk, Alberta. Heart of the oilfield community. Call 780-856-3373 780-806-6380

GREAT FAMILY BUSINESS for sale in Maple Creek, SK. 5,000 sq. ft. building. Gifts, scrapbooking and consignment clothing. Also wholesale gift items. Great potential. 1-888-612-2277

LEASE 950 sq. ft. of fabulous commercial space. Bargain rates. Main Street Entwine Phone 780-975-5612

NEED MONEY FAST Immediate approval. Credit, age, income are no barriers, debt consolidation, interim financing, home purchase, small business start-up. Consolidated Mortgage and Loans. Members BBB 1-800-452-5858

OILFIELD SERVICE and welding business for sale. View at www.pw.ca or contact Kelly at 780-459-4139

THRIVING SAUSAGE business in Burnhead, Alberta. Commercial sales. Owner retiring. Financing available to qualified parties. \$129,000 + inventory. Phone 780-674-9565 or 780-674-5312

FARM STUFF

HEATED CANOLA WANTED. Buying green, damaged, spring-thrashed canola. Buying wheat barley oats and peas for feed. "On farm pickup" Western Feed & Grain 1-877-255-5252

SUPPORT GROUPS

COUNSELLING available from supervised Masters & Doctoral students in the UofA Counseling Psychology Graduate Program. For more info call 492-3746

Edmonton Transsexual peer support group meets every 2nd, 4th Sun. at Pride Center, 2pm 868-9378

Feeling Blue? You can talk to us 24Hour Distress Line 482-HELP (4357) Here to listen when life hurts. The Support Network, www.thesupportnetwork.com

ILLUSIONS' SOCIAL CLUB A Safe, Friendly & Discreet Support & Social Club for Cross-Dressers, TS's & their Supporters. <http://groups.yahoo.com/group/edmonton-illusions> 1-877-346-8858 Edmonton (403) 234-9873 Calgary P.O. Box 356, Main Post Office Edmonton, AB T5J 2J6 Plan to attend Winterfest 07 Feb 23/24

Men's Coming out group, safe confidential peer led discussion group Monday's starting May First John 469-0512

SUPPORT FOR SMOKERS who are trying to quit. Call Nicole Anonymous. Gwynn 443-3020 or Joan 423-1971 Wed night meetings

THE MANKIND PROJECT A men's group committed to personal growth, healing & community. Call Garret 452-5107

Women's Healing Circle Tuesday 7-9:30pm. Stillpoint Healing Center \$10 each for 9 weeks. Call 488-5882

Want to make a difference? HIV Edmonton is looking for youth ages 15-24 to participate in our HIV/AIDS education team. Training provided. Join today! Call 488-5742 ext 241 or comdev@hivedmonton.com

VOLUNTEERS

BRAIN Neurobiology Research Program at UofA seeks individuals suffering from panic attacks for research study. Call 407-3221. Reimbursement provided

HEALTHY VOLUNTEERS required for research studies with the brain Neurobiology Research Program at UofA. Call 407-3775 or 407-3221. Reimbursement provided

Brain Neurobiology Research Program at UofA seeks individuals suffering from SEVERE PMS for research study. Call 407-3775. Reimbursement provided

Volunteers Needed! Teach simple cooking techniques to new immigrants. Every 3rd Thursday 6-8pm. 424-3545 ext 249

Brain Neurobiology Research Program at UofA seeks individuals suffering from SOCIAL PHOBIA for research study. Call 407-3221. Reimbursement provided

Volunteers Needed! Teach survival English to adult immigrants. Tuesdays 7-9pm/Thursdays 5-7pm. Great Experience! 424-3545

Volunteers Needed! Assist new immigrants on first time shopping trip for essentials. Mornings, weekdays. 424-3545 ext 249

Brain Neurobiology Research Program at UofA seeks individuals who have recently delivered and are suffering from POSTPARTUM DEPRESSION for research study. Call 407-3906. Reimbursement provided

Volunteer for a more just society for immigrants and refugees: join us at www.multiculturalcoalition.ca or call Jenna at 423-1973

Do you like to drive? Volunteer to drive frail but walking seniors around Edmonton. Daytime Mon-Fri. We pay the gas! 732-1201

Volunteers Needed to teach conversational English to adult immigrants at a public library. Various locations available 1-2 days/week. Call 424-3545

FREE BEER! Volunteers Needed to work at Rock and Blues events. Please call Frank at 439-7460

VOLUNTEERS

Help SENIORS in activities at non-profit agency. Cards, games. Program volunteers needed. Wednesdays Yvonne 434-1474

Sexual Assault Center - Edmonton volunteers needed for 24hr crisis-line. Males/females welcome. Info/training dates 27/28/29

VOLUNTEER TUTORS Can you read this? Many can! Become a tutor and share the gift of reading. Call P.A.L. 424-5514 to help change a life through literacy. Training and materials are provided

Volunteers Needed! for simple clerical and non solicitation phone calls. Downtown, flexible schedules. 2-8. www.thesupportnetwork.com Call 424-3545

Volunteers Needed! to be an interpreter for Spanish speaking newcomers to Canada. Call 424-3545

FRANCOPHONES NEEDED as volunteers to help with pre-school literacy programs for the African French-speaking community. One Sat & Sun per month. Edmonton Mennonite Centre for Newcomers. Suzanne 423-9677

HELP to broadcast news nationally for the blind and print-restricted! Email edmonton@voiceofpennacna.com, 451-8331

Little Bits Therapeutic Riding Volunteers needed to assist riders with disabilities. Contact location. We will train. Call 476-1233

CANADIAN BLOOD SERVICES is looking for enthusiastic volunteers. Flexible shifts. Rewarding experience that helps save lives. Please call 431-8740

DISTRESS LINE. YouPhone.com Crisis Chat volunteers get excellent training, career-related skill development, rewarding experience AND ensure those in need will have someone there to listen when life hurts. Call the Support Network 732-6648 or www.thesupportnetwork.com

Local Food Basket Seeks Volunteers. Wacan Food Basket a not-for-profit society that provides the opportunity for people on fixed or limited incomes to access quality nutritious food at affordable prices. Needs: Food Basket Seeks Volunteers in the Edmonton Area. Call 413-4525

VOLUNTEERS

Lady seeks volunteers to sort many mail. 390-7821

Sexual Assault Edmonton volunteers needed for 24hr crisis-line. Males/females welcome. Info/training dates 27/28/29

BRAIN Neurobiology Research Program at UofA seeks individuals suffering from panic attacks for research study. Call 407-3221. Reimbursement provided

Volunteers urgently needed to canvass for March Foundation. Please call 424-3545

Can you spend one morning afternoon a week? The Learning Centre needs volunteers to help kids develop reading, writing and math skills. 424-3545

MALE volunteers isolated neighbors, go for walks, help with errands. Call Capital Hill 424-3545

John Howard needs volunteers to help with pre-school literacy programs for the African French-speaking community. One Sat & Sun per month. Edmonton Mennonite Centre for Newcomers. Suzanne 423-9677

Assistance for the visually impaired. Schedule, great training. Support victims of domestic violence. johnson@johnhoward.org, 970-5121

Living Positive, supports people living with HIV. Needs Volunteers for programs and fundraisers. 488-5768 or info@edmontonpositive.ca

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EXPERIENCED INFERTILITY Participants wanted for UofA study exploring women's experiences of infertility. Contact Rachel 451-9005 or mail to infertilityresearch@hotmail.com

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Jackie beautiful and wise with I need counsel again. Where do you go? Please call me quick 374-4792 Greg

Gemma wanna do coffee? Mage M

Megan @ Blue Chair misses me. Lets hang out sometime burntuners@gmail.com

Nicklas from Blacklist Party. Lets go out 11/21/22

Beautiful Boy Thank you for the flowers. They brightened my day and sad day. I love you

From London You have my personal items I don't want you, you are scum I want r.c. possessions

hottest girl in the bar. You signed your name to my friends bond. I'd love to return the favor. Propaganda

Jan We should combine the power of our collective chi into the universe

To place your FREE 'I Saw You' hook call 430-9003

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Sex, bowls, and knives

Erotic dreams may not mean what you think

I'M PRETTY CONFIDENT I DON'T HAVE A latent desire to sleep with my mother, but after dreaming I had oral sex with her, I needed an explanation. I hoped dream expert Stace Michaels, author of *Bedside Guide To Dreams* would have one. She did.

She told me that since I enjoyed having sex with my mother in the dream (yes, that thrilled me too) it probably means I want to get closer to her. Or that maybe there is someone in my life that reminds me of my mother that I need to get closer to. "Because sex is the way that we get closer to another person, sex in dreams is often about issues of closeness or intimacy that are not necessarily sexually related," says Michaels.

So that dream I once had about having sex with my boss (whom I disliked) while his mother (whom I'd never met) watched, doesn't mean I secretly wanted to boink him at the time or that I have a thing for moms?

"Dreams have a purpose, a reason," says Michaels. "And their meaning depends on elements in the dream."

For example, if I was getting it on with ma and thought, "Yuck," it could mean that there may be someone in my life who reminds me of my mother that I should be keeping my distance from.

THE BENEFITS OF NOCTURNAL BOSS BOINKING

As for me and my boss, Michaels invited me to look at how I felt in the dream: How was the sex? How did I feel about his mom watching? Yup, all good I'm afraid. In that case, says Michaels, his mother was an

MY MESSY BEDROOM

JOSEY VOGELS

approval figure, and her watching he and I have a pleasant sexual encounter was a way of saying it was okay to try and get along with him.

And that creepy feeling when I walked into the office the next day and found myself mildly attracted to him was just what the dream was trying to accomplish, says Michaels.

"It tried to make you feel more positive about this person, more 'attracted' to him."

That's not to say that sometimes sex dreams aren't about sex. Erotic dreams can be a very powerful healing tool when it comes to sexual issues, admits Michaels. Like one woman she talks about in the book who couldn't bring herself to have sex for over a year after a double mastectomy. She had a dream she was in the forest feeling great about herself and having fantastic sex with a series of men. Then a flame appeared in the dream and out of the flame flew a Phoenix bird, a classic symbol of metamorphosis.

The woman woke up feeling absolutely yee-ha about herself and she and her husband got back to business and it was better

than ever.

Now that's what dreams should be made of.

Other sexual symbols in dreams Michaels describes are classic Freudian stuff. Guns, knives, and other pointy, sharp objects often represent the penis while bowls, wells, and other containers are the girlie bits.

So what if you're a straight boy who finds himself playing with another man's gun in a dream, or a straight woman dipping into another woman's bowl? Again, context is everything. If you're a supposedly straight guy who dreams of boinking boys every night for five years, you might want to reevaluate your sexual preferences. But the occasional same-sex dream when you're, say, a straight boy, could just mean there's a guy at the office you need to get to know better.

FIND THE NARRATIVE, DREAMER

Another classic sexual dream is finding yourself naked on the bus or in other inappropriate situations. If you're feeling good about being in the buff in your dream, explains Michaels, it could mean you can open yourself up in a situation when maybe you've been afraid to. If you're embarrassed about it, you could be feeling vulnerable in a situation.

Like a friend who dreamed he was tied to a ladder with a rubber hose and hung from a tree, while a woman he worked with hosed him down causing him to sprout a monster erection. (Probably the only thing creepier than our own sexual dreams is hearing other

people's.)

"One of the first steps to analyzing your dreams is to find the narrative," says Michaels. "Here is someone who finds himself immobile, which could be a scary situation, but it turns out to be great. And since it was a rubber hose, he could get away if he wanted to. Whether this is related to a work situation, a relationship or something else in his life, it is up to him to look at."

So that dream I once had about having sex with my boss while his mother watched doesn't mean I secretly wanted to boink him?

And finally, who hasn't dreamt of sex with their love celebrities?

According to Michaels, dreaming of sex with celebrities can mean that you have a desire to develop traits in yourself that you admire in this person. I wonder if a male friend's teenage dream of having sex with Charlene Tilton means he has a secret desire to have big tits and big blonde hair.

Hmm... like I said, sometimes sex dreams are just about sex.

SHORT AND SEXY

Check out Mark McKinney's short film *Not Pretty, Really* or Guy Maddin's *Nude*

Caboose as part of *Shorts in Motion: The Art of Seduction* premiering on Bravo. Oct. 27 at 5:30 ET. Or see them online: www.bravo-fact.com/shortsinmotion06/index.html



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Truly a bonehead move

The occiput isn't connected to the anus, asshole

I'M WORKING WITH WIKIPEDIA, WHERE WE'RE currently debating the "Donkey Punch." It may not be real, but Wikipedia has articles on perpetual motion, sewer alligators, and creationism—so why not Donkey Punching?

The difference, though, is that the Donkey Punch fucking someone in the ass and then punching them hard in the back of the head or neck, so that the sudden pain and/or unconsciousness causes the asshole to constrict spasmodically, is a lot more short-term dangerous. Therefore, some editors have said the article should specify just how risky and possibly even criminal it is.

A statement about the physical and legal risks of the Donkey Punch, although we may think it self-evident, must come from a reputable source. And who's more reputable than Dan Savage? So, yes, even though this is a stupid, brutal hoax whose risks and fraudulent nature should be readily apparent, and even though the Wikipedia article already quotes your description of it as "a sex act that exists only in the imaginations of adolescent boys," could you spare a few lines to say that punching someone in the back of the head or neck when they're not expecting it can cause horrible damage and may even be criminal?

An Encyclopedia Geek

Who's more reputable than Dan Savage? I can think of a few hundred million people on the North American continent alone. But, hey, so long as my Wikipedia page—which, for the record, I did not author and only found out about when a web-savvy youngster brought it to my attention—features that hyperflattering photo of me, I'm happy to do my part for them.

Donkey Punching, kids? You've heard people joke about it and other extreme and/or stupid sex acts. But while attempting your Hot Karls, Jay Miles, or Louisville Pluggers is unlikely to result in injury, death, or incarceration, attempting a Donkey Punch can lead to any or all of these unpleasant outcomes. And not only is the Donkey Punch dangerous and likely to land your ass in jail, the damn thing doesn't even work.

To the best of my knowledge, there is no definitive reflex in the human neurophysiology that induces involuntary tightening of the anal sphincter after receiving blunt-force trauma to the occiput, or back of the head," says Dr. Jeffrey Bahr, a faculty member at the Medical College of Wisconsin. So your lover's asshole is not going to spasm round your dick if you give 'em a Donkey Punch. Your lover could, however, drop dead.

Trauma to any part of the skull can have serious ramifications," says Dr. Bahr. "Pain, intracranial hemorrhage, memory loss, neck injury, and possibly some related sensory deficits in the arms and legs. A strong enough blow to the back of an unsuspecting person's head could result in a vertebral fracture which, I hope most people know, could cause paralysis or even death."

Does it even need to be said? No jury will accept "I was just curious about whether Donkey Punching really worked" as a defense. Attempt a Donkey Punch and it's likely that your asshole will wind up constricting spasmodically—around your cellmate's cock.

I've been with my girlfriend for three years and we often enjoy toe-curling sex. But in order for my girlfriend to enjoy it, she needs to smoke pot. We've tried sober sex, but it's lukewarm and she doesn't come. Should we be worried about her needing this crutch?

Pretty Reliant On Pot

Google "marijuana," PROP, and wedged in

SAVAGE LOVE

DAN SAVAGE

there with the stories about this week's numerous, ineffectual pot busts—so many pot busts, so little trouble buying pot—you'll find this: A study conducted by the reputable Scripps Research Institute in California found that marijuana's active ingredient—tetrahydrocannabinol or THC—is more effective at preventing Alzheimer's disease than any of the legal drugs on the market today. (It may be too late to save Ronald Reagan, but anyone out there that wants to avoid his departed fate would be well advised to smoke up.)

And now it looks like we should add "helps at least one woman out there achieve orgasm" to pot's ever-expanding list of beneficial effects. As that is the case, I would encourage you to regard marijuana with a little less suspicion and a little more gratitude.

Look at it this way: If you wind up marrying this woman and spending the rest of your life with her, your wife will never have to fake an orgasm and she'll always know who you are.

Don't Fuck Animals writes in: "To me, the foremost rule of sexual ethics is consent, something animals are incapable of granting." Sounds so simple, doesn't it? So when we see animals fucking, should we break it up?

Good For The Goose

No, GFTG, of course not. Animals can grant consent to other animals. How do they do it? Well, through some sort of animal mind-meld and/or nonverbal animal communication. But they can't communicate like this, and consent to sex, with other animals. And humans aren't anima—Oh, wait, never mind. Next question...

It's not every week that I find myself in front of the computer jumping up and down yelling "Yes! Yes! Thank you!" But your advice to GREEN, whose boyfriend is a controlling jackass, was so right-on I couldn't control myself.

I had a boyfriend in college who pulled the same crap on me. Particularly the moody silent treatment when I glanced in the direction of another guy. Dan, you did not paint too bleak a picture. My ex turned me into a nervous wreck. It was like living in a minefield, never knowing when some unintentional misstep would cause an

explosion. I finally did DTMFA, but not before doing serious damage to some longstanding friendships.

GREEN, dumping the bastard will accomplish two things: It will give him the opportunity to learn that he can't treat people like shit and it will give you the opportunity to build up your self-respect. You will look back years from now, from the com-

fort of a happy and mutually respectful relationship, and be very grateful that you DTMFA'd that guy.

Girl Got Out

Regarding GREEN: First bad advice ever, Dan.

Ten Year Reader

My advice to GREEN: Best ever, or totally suck-shit? An absolutely massive sampling of the mail—including lots of letters from men who were involved with women who used jealousy as a weapon—can be read at www.thestranger.com/savage/green.

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